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PHILIPPINE CULTURAL EDUCATION PROGRAM



GRADUATE DIPLOMA IN
CULTURAL EDUCATION

**ISABELA STATE UNIVERSITY
REGION II**

CULTURAL EDUCATION 2024

ISSUES IN CULTURAL EDUCATION **PROCEEDINGS**

GDCE LEVEL



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MESSAGE

FROM ISU DIRECTOR

A blessed day to each and everyone. May the loving Lord guide and protect us all Cultural Educators! We are God's architects of understanding bridges of connection and guardians of heritage. We help shape minds and perspectives of people to preserve cultural traditions, nurture curiosity and creativity. Let us keep sharing our passion, knowledge, and love for diverse cultures. Our impact extends far beyond the classroom, shaping a more harmonious and inclusive world.

Let us embrace cultural diversity which is a journey of discovery, empathy, and growth. As cultural educator, I am challenging you dear GDCE scholars to broaden your cultural perspectives, foster global understanding and build bridges of connection for the betterment of our society. Respect and appreciate the cultural differences and find common ground. Let us enrich lives, promotes tolerance, and inspires a more harmonious world

Dr. Wilda O. Babaran

ISU DIRECTOR, GDCE PROGRAM

MESSAGE

FROM PROFESSOR

CuEd 204 as fulcrum for Level 1 and Level 2 Cultural Heritage Education From Volatile, Uncertain, Complex and Ambiguous (VUCA) World to Visionary, Understandable, Clear, Agile, Digital and Diverse (VUCAD2) futures. This reiteration of Issues in Cultural Education endeavors to layout the foundations for Rights of Nature and Futures Thinking, Strategic Foresights.

During the two previous CuEd 204 in Marinduque State College (MSC) and La Consolacion University - Philippines (LCUP) have navigated the Covid19 landscape to the new normal post pandemic reality. This time, the updated modules for VUCA World, Logframe, Open Space Technology to Appreciative Inquiry have intentionally incorporated the revised implementing rules and regulation of RA 11961 amended National Heritage Act of 2009.

Level 1 CuEd courses such as Fundamentals of Culture-based Pedagogy, Cultural Diversity and Languages, Review of Heritage laws and history and Philippine Arts seeks to prepare teacher-scholars to Level 2 CuEd courses including culture-based lesson exemplars, local cultural mapping and media-based cultural documentation.

MESSAGE

FROM PROFESSOR

With a practical example of Tubong, the intangible cultural heritage from the Marinduque Island has been exemplified as an icon/ statue of the Marinduque State University is actually an outcome of cultural advocacy. Tubong is considered as “Buhay na Dunong” and has been adapted by the towns of Marinduque especially in Boac and Mogpog as a festival. Along with Moryonan and Kalutang, Tubungan underwent profiling, mapping, inventory until being monumentalize in brass form expected to outlast 50 years as a heritage structure or landmark.

Hopefully with the celebration of Philippine Creative Industries Month (PCIM) the current crop of teacher-scholars from Region 2: Cagayan Valley representing the Batanes Islands, Cagayan, Isabela, Nueva Vizcaya and Quirino including a part of Cordillera, Kalinga would be able to produce a worthy culminating activity. Likewise, the region 2 teacher-scholars would be able to pivot from issues, concerns and problems to the advocacy of Rights of Nature with the tools from Futures Thinking and Strategic Foresights.

Prof. Randy T. Nobleza

CULED 204: ISSUES IN CULTURAL EDUCATION

MESSAGES

FROM GDCE Batch President

Isang mapagpalang araw po sa ating lahat, sa ating mga pinagpipitaganang panauhin, kay Dr. Nilda Oyaga Babaran – ang ISU Director ng GDCE program, sa aming Professor sa CulEd 204- Dr. Randy Nobleza, sa mga kapwa ko Iskolar ng GDCE, at sa lahat ng naririto ngayon. isang karangalan po na magbahagi upang salubungin ko kayo sa natatanging araw na ito.

Sa mundong patuloy na nagbabago, mahalaga ang pagkamalikhain. Ngunit paano natin ito tunay na mapapalago? Naniniwala ako na ang kasagutan ay matatagpuan sa ating kultura. Ang kultura ay hindi lamang isang koleksyon ng mga tradisyon at paniniwala Kundi ito ay isang malawak na bukal ng inspirasyon na nagtataglay ng mga kuwento, sining at karunungan na hinubog ng henerasyon.

At sa ating Rehiyon 2, masisiyahan tayo sa yaman ng napakaraming sagisag kultura na nagsisilbing patunay na kayamanan ng ating pagkakkakilanlan. sila ay hindi lamang simbolo ng nakaraan, Kundi sila ang nagpapaalala sa atin na ang pagiging malikhain. Ang mga ito ay higit pa sa simpleng larawan at salita . ang mga ito ay patunay ng ating pananaw para lalo pang kilalanin ang ating mayamang kultura.

MESSAGES

FROM GDCE Batch President

Kaya naman, inaanyayahan ko kayong samantalahin ang pagkakataong ito upang mas lalo pang kilalanin at yakapin ang ating kultura. ipagmalaki at gamitin natin ang mga presentasyong ito bilang lente at pagpapayabong upang tignan ang mundo sa isang malikhaing paraan.

Sa muli magandang buhay sa ating lahat at hayaan kong sabihin Munhanaak. Mabbalo. Agyaman. Iyaman. Diyos mabbalat nikam atanan awan tu fwera. maraming salamat po sa inyong lahat.

Mary Jane J. Tabago
Batch President

CULED 204

Module

1

Living in a

VUCA

WORLD



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Module 1

Living in a **VUCA WORLD**

LIST OF ANNOTATED BIBLIOGRAPHIES ON CULTURAL LITERACY, CULTURAL EDUCATION AND CULTURE-BASED EDUCATION



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Name: **DAREL JOY A. SIMON, JOSEPHINE B. SIMON, RICHARD SIMON**
Course Number: **CULED 204**
Professor: **RANDY T. NOBLEZA, Ph.D.**

	Cultural Literacy	Cultural Education	Culture-Based Education
Philosophy	<i>Sarili, Kaugnay, Iba: Isang Eksposisyon sa Kapantasan ni Atoy Navarro sa Araling Kabanwahan</i> by Mark Joseph Pascua (2022) Highlights relational epistemology (<i>sarili, kaugnay, iba</i>) as a foundation for Philippine thought. <i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies</i> by Nancy Kimuell-Gabriel (2017) Frames gender equality and justice as core to Filipino identity.	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Ang edukasyon ay hindi lamang tungkol sa pagtuturo ng mga akademikong asignatura, kundi pati na rin sa pagtuturo ng kultura at pagpapahalaga sa pagkakaiba-iba	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Promotes decolonial and experiential frameworks for knowledge-making. <i>Ferdinand M. Lopez, Philippine Culture- Based Education: Responding to a Nationalist Education</i> Philosophy because it engages with nationalist and decolonial thought, offering a worldview on how education should be grounded in Filipino culture.
Sociology	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Examines travel and movement as cultural and social encounters. <i>Navarro & Albela, Rizal's travel narrative in Sandakan, Borneo (1892)</i> Sociology because it analyzes Rizal's engagement with	<i>Sarili, Kaugnay, Iba: Isang Eksposisyon sa Kapantasan ni Atoy Navarro sa Araling Kabanwahan</i> by Mark Joseph Pascua (2022) Emphasizes interconnectedness of individuals and communities. <i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies</i> by Nancy Kimuell-Gabriel (2017) Analyzes women's movements, LGBT	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Magkaroon ng positibong epekto sa pagkatuto ng mga mag-aaral sa pamamagitan ng pagtaas ng kanilang interes at motibasyon sa pag-aaral

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	broader Southeast Asian societies and identities.		
Anthropology	<i>Sarili, Kaugnay, Iba: Isang Eksposisyon sa Kapantasan ni Atoy Navarro sa Araling Kabanwahan</i> by Mark Joseph Pascua (2022) Roots identity in cultural traditions and practices of <i>kapantasan</i>. <i>Navarro & Albela, Rizal's travel narrative in Sandakan, Borneo (1892)</i> Anthropology because it interprets cultural encounters, environments, and social practices Rizal observed.	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Connects indigenous worldviews with contemporary area studies. <i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies</i> by Nancy Kimuell-Gabriel (2017) Interprets gender roles and participation through cultural and indigenous perspectives.	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) The study may highlight the integration of culture in educational practices and its impact on students' identities.
Psychology	<i>Sarili, Kaugnay, Iba: Isang Eksposisyon sa Kapantasan ni Atoy Navarro sa Araling Kabanwahan</i> by Mark Joseph Pascua (2022) Stresses the self in relation to others as part of collective well-being.	<i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies</i> by Nancy Kimuell-Gabriel (2017) Explores empowerment, identity, and effects of inequality on marginalized groups.	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Encourages identity formation through reflective and experiential learning. <i>Irorita, M. O. (2025) Culture-based literary texts in MTB-MLE (Ilocano poems)</i> Psychology because it studies student engagement, motivation, and learning outcomes as behavioral and cognitive responses.
Communication	<i>Paglilinanang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang</i>	<i>Sarili, Kaugnay, Iba: Isang Eksposisyon sa Kapantasan ni Atoy Navarro sa Araling</i>	<i>Irorita, M. O. (2025) Culture-based literary texts in MTB-MLE (Ilocano poems)</i>

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	<i>Panimulang Pagdalumat by Axle Christien Tugano (2022)</i> Advocates dialogue and exchange across cultural boundaries.	<i>Kabanwahan by Mark Joseph Pascua (2022)</i> Advocates dialogue and shared meaning in knowledge-making. <i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies by Nancy Kimuell-Gabriel (2017)</i> Uses Filipino discourse and literature to challenge stereotypes and advocate inclusivity	Communication because it emphasizes language (Ilocano poems) as the medium of learning and identity formation.
Natural Sciences	<i>Paglilinigang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat by Axle Christien Tugano (2022)</i> Frames the environment and landscapes as part of cultural experience. <i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies by Nancy Kimuell-Gabriel (2017)</i> Suggests interdisciplinary relevance in health, biology, and environmental issues affecting women and marginalized genders.	<i>Paglilinigang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat by Axle Christien Tugano (2022)</i> Recognizing and valuing the variety of cultures, customs, and beliefs	<i>Paglilinigang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat by Axle Christien Tugano (2022)</i> Integrating indigenous viewpoints and knowledge systems into the classroom.
Education	<i>Paglilinigang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat by Axle Christien Tugano (2022)</i> Gaining knowledge of cultural quirks and	<i>Paglilinigang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat by Axle Christien Tugano (2022)</i> Suggests experiential pedagogy that integrates indigenous knowledge.	<i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies by Nancy Kimuell-Gabriel (2017)</i> Calls for integrating gender studies into curricula and promoting

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	distinctions to facilitate productive dialogue and engagement.	<i>Sarili, Kaugnay, Iba: Isang Eksposisyon sa Kapantasan ni Atoy Navarro sa Araling Kabanwahan</i> by Mark Joseph Pascua (2022) Promotes teaching that reinforces relational identity and community.	gender sensitivity in schools. <i>Ferdinand M. Lopez, Philippine Culture- Based Education: Responding to a Nationalist Education</i> Education because it provides a model for curriculum and pedagogy rooted in cultural heritage. <i>Irorita, M. O. (2025) Culture-based literary texts in MTB-MLE (Ilocano poems)</i> Education because it tests teaching methods that integrate culture into instruction.
National agencies/organization	<i>Paglilinang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Encourages cultural institutions to support localized, decolonial approaches. <i>Sarili, Kaugnay, Iba: Isang Eksposisyon sa Kapantasan ni Atoy Navarro sa Araling Kabanwahan</i> by Mark Joseph Pascua (2022) Suggests support for programs strengthening Filipino identity and interconnectedness.	<i>Paglilinang sa Araling Pangmanlalakbay sa Diwa ng Araling Kabanwahan: Isang Panimulang Pagdalumat</i> by Axle Christien Tugano (2022) Creates intercultural education norms, protects cultural heritage, and encourages diversity in the classroom. Projects that record and revive intangible cultural practices are also supported.	<i>Ang Araling Pangkasarian, Ang Ating Pagka-Pilipino at ang Philippine Studies</i> by Nancy Kimuell-Gabriel (2017) Highlights CHED, DepEd, and NCCA roles in implementing gender-responsive and inclusive cultural education policies.

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Name: **GROUP ACTIVITY**
Course Number: **CULED 204**
Professor: **DR. RANDY NOBLEZA**

Group Activity- Module 1

AYDINAN, JOVY T.
CABANTAC, MAY V.
GALAPON, ZYRELL MITCH D.
SALVADOR, VENUS M.
TANORA, CHARLES LOUIE S.
GUIDANGEN, JAMES

DISCIPLINE	CULTURAL LITERACY	CULTURAL EDUCATION	CULTURE-BASED EDUCATION
PHILOSOPHY (CHARLES LOUIE S. TANORA)	E.D. Hirsch's (1987) philosophy, known as "cultural literacy," argues that everyone needs to know a specific set of basic facts to succeed in the modern world. He believes this common knowledge, which he famously listed in a book, is especially important to help disadvantaged children enter the "mainstream". From his point of view, education works best by simply "piling up information" for students to memorize. This is in interconnected with Grande's study on how learners should learn in its community, sharing a common knowledge. "Cultural Literacy by E.D.Hirsch"	Grande's model is founded on the "apparent cultural patterns and/or use of space" of the Mountain Province: <i>dap-ay</i> , <i>ampakan</i> , and <i>patpong</i> . This is a central philosophical claim. By making place the foundation of his pedagogy, Grande challenges the placeless, universal curriculum often associated with Western education and instead grounds learning in the students' "lived experiences" and "surrounding community". The use of these indigenous principles is not a superficial cultural veneer but the very engine of the educational model, demonstrating how	Grande's research is a community-based study that directly engaged with local schools and leaders in the Mountain Province. This method is a philosophical statement, as it validates the experiential knowledge and voices of the community as legitimate forms of data. The model directly responds to the Philippine government's IPEd policy (DO 62 s. 2011), which requires schools to partner with indigenous communities to create a culturally responsive education. In essence, Grande's work transforms a

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		local knowledge can serve as the basis for a transformative pedagogy.	government policy for cultural inclusion into a practical and operational model for education.
SOCIOLOGY (MAY V. CABANTAC)	Cabazares, Sheila Mae T. (2016). Integrating Cultural Concepts in Indigenous Children's Education: Relevance and Implications. TALAS: Interdisciplinary Journal in Cultural Education, 1(1), 36–51. Cultural Literacy Among Indigenous Children. The study highlights the strong link between cultural education and the process of socialization in a university setting. Their findings suggest that when cultural education is integrated into the curriculum, students not only become more knowledgeable about cultural traditions and values, but also develop a greater sense of belonging within their academic and social communities. The study revealed that cultural education nurtures positive interpersonal relationships, openness to diversity,	Dina Ocampo, Rozanno Rufino, and Junette F. Gonzales, "Participatory Policy Formulation on Indigenous Peoples Education in the K to 12 Basic Education Program in the Philippines," Emerald Publishing, 2021. Contextualized, participatory policy work helped institutionalize inclusion and social-justice aims in K–12 Indigenous Peoples education, showing that empowering, localized education strategies can transform both policy content and policymakers through sustained engagement and narrative-based reform processes.	M. F. G. Hipolito, "A Systematic Literature Review of the Significance of the School of Living Tradition in the Preservation of Cultural Heritage of the Indigenous Peoples," International Journal of Multidisciplinary, vol. 5, no. 2, 2024. SLTs play a pivotal role in preserving indigenous heritage through experiential, culture-based pedagogy; findings call for DepEd integration of indigenous knowledge systems and note active roles for national cultural agencies (e.g., NCCA) in evaluating and scaling SLT initiatives.

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	and mutual respect among students who come from different cultural and ethnic backgrounds. The results also show that cultural education fosters an inclusive learning environment, where students feel empowered to share their cultural experiences and learn from one another. This interactive process enriches their academic life, strengthens their social identity, and contributes to a stronger sense of campus community. Olayinka and Ridwan argue that cultural education should not be limited to textbooks; instead, it should involve active and experiential learning methods, such as storytelling, role-plays, cultural workshops, and case studies. These approaches allow students to experience cultural		
ANTHROPOLOGY (JOVY T. AYDINAN)	Anthropology is the study of human beings and their societies, cultures, and development throughout history. It is an interdisciplinary	De Leon, F. M. (2021) in his article entitled, " <i>Isang Pagkilala sa Katutubong Estetiko</i> " found in the journal, <i>Iba ang Mulat sa</i>	Culture-based education is an approach to teaching and learning that grounds the curriculum, teaching methods, learning

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field that draws upon concepts from the natural sciences, social sciences, and humanities to understand the complexity of human life and the world in which we live. de Leon, F. M. (2021) in his article entitled, "*Isang Pagkilala sa Katutubong Estetiko*" found in the journal, *Iba ang Mulat sa Dilat: Ilang Pagkilala sa Pagka-Pilipino*, page 51- 70, he pointed out that Filipino *sining* reflects our cultural values, our identity being communal, not idealistic. His comparative method shows the comparison between indigenous Filipino worldviews with Western values in the creation of arts. In his view, when we integrate foreign influences such as individualism and capitalism in our *sining*, it becomes soulless, thus it loses its aesthetic value. It limits our imagination and creativity. The Filipino ingenuity

Dilat: Ilang Pagkilala sa Pagka-Pilipino, page 51- 70 pinpointed some conditions that limits our imagination and creativity.

Cultural education is not emphasized. We look down at our Filipino *sining*. We see them as inferior compared to Western and foreign arts. We do not regard our own *sining* as a product of our ingenuity and cultural expressions. He showed his dismay of not patronizing our Filipino arts that contributes to the gradual dying of our genuine Filipino arts.

activities, and assessments in the cultural context, traditions, values, languages, practices, and worldviews of the learners and their communities. De Leon, F. M. (2021). *Sino ang Pilipino?: Iba ang Mulat sa Dilat: Ilang Pagkilala sa Pagka-Pilipino*, page 9- 22. de Leon answered the question, "Sino ang Pilipino? According to him, our identity as Filipinos is communal. One cannot define a Filipino by individualism but through his socialization with different social organizations. Our identity maybe challenged by Western colonizers but our *loob* is not. Our *pakikipagkapwa*, *pakikiramdam* at *kabutihang-loob* stands out even if a Filipino is far from home.

In Philippine education, the teaching and learning process must start with understanding the true nature of Filipinos.

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	must continue to live on reflecting our identity, heritage and values.		
PSYCHOLOGY (CHARLES LOUIE S. TANORA)	Psychological integration to cultural literacy is about how understanding your own culture helps you build a strong sense of identity. When a person learns about their traditions, history, and values, it helps them connect deeply with who they are. This process of self-discovery makes them feel more stable and secure in their place in the world, as demonstrated by the study on Aeta students that highlighted the importance of learning about their own culture (Care, 2020). It's the foundational step where internal well-being and cultural knowledge become one.	This concept applies the idea of integration to the entire educational system. It means that teaching should not be separate from a student's cultural background but rather should be built upon it. By including a student's culture in the curriculum, as the Aeta study did with its instructional design, schools help validate their identity and make learning more meaningful (Care, 2020). This approach helps students develop academic skills while reinforcing their personal and cultural growth.	This is a specific method that uses a student's culture as the main tool for teaching. The study on Aeta students in Batangas provides a perfect example of this in practice, as the researchers created special lessons that used Aeta culture to teach Grade 10 Social Studies (Care, 2020). This helped the students understand their own heritage while also learning standard academic subjects, showing that a culture-based approach can successfully meet both cultural and educational goals.
COMMUNICATION (ZYRELL MITCH D. GALAPON)	Jose (2002) frames in his Historical-textual analysis, "The Past Reconstructed: Historical Interpretation and Cultural Literacy in the Philippines," a	In the area of Cultural Education, Lumera (1997) critiques the dominance of Western media forms in communication education. He advocates for	Daluyan Journal (2023) documents how indigenous communities use oral traditions, chants, and symbolic gestures to teach communication.

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storytelling as a vessel of historical consciousness. In communication, this means teaching students to interpret folk tales, revolutionary writings, and local histories as expressions of Filipino identity. Lumbera (1997) expands this by advocating for Filipino literary and visual forms—balagtasan, komiks, kundiman—as central to media education. Meanwhile, the UP Asian Center (2015) explores how globalization challenges traditional values through media saturation, yet also opens doors for hybrid content creation. Together, these works emphasize that cultural literacy in communication is about reclaiming voice, resisting erasure, and crafting narratives that reflect both heritage and modernity. Moreover, literacy involves decoding	integrating Filipino literary genres (awit, korido, komiks) and performance traditions (balagtasan, kundiman) into media studies. UP Asian Center (2015) adds that globalization introduces hybrid media identities. Cultural education must train students to critically engage with global platforms (YouTube, TikTok, anime) while anchoring their content in Filipino values and aesthetics. Students learn to produce culturally grounded media—spoken word poetry in their mother tongue, meme culture infused with bayanihan, and digital storytelling that reflects barangay life. The case study supports this by highlighting how students can navigate global media while anchoring themselves in local identity—through	Elders become "culture bearers," transmitting values through ritualized speech, storytelling circles, and communal dialogue. Students engage in participatory media: creating radio segments in their dialect, documenting local festivals, and interviewing elders for podcast-style storytelling. Diwa E-Journal (2021) shows how faith-based communication—through indigenous prayers, liturgical drama, and service reflections—deepens moral and cultural formation. Communication becomes sacred, communal, and identity-affirming.
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	layered meanings in Filipino idioms, proverbs (salawikain), and visual motifs in protest art and indigenous textiles. It also includes understanding how colonial language policies shaped Filipino self-expression, and how reclaiming native languages restores cultural dignity.	vlogs, spoken word, memes, and digital storytelling. Hence, communication becomes a space for intercultural dialogue, where students learn not just to consume media, but to critique and create with cultural intention.	
NATURAL SCIENCE JOVY T. AYDINAN	Cultural literacy is the ability to understand, participate in, and communicate effectively within a particular culture. It means being familiar with the shared knowledge, values, customs, beliefs, symbols, and ways of life that a group of people consider important.. Paolo Enrico Melendez and Kristina Ong Muslim (2021) showed their environment advocacy in their Sigwa: Climate Fiction Anthology from the Philippines which used literary pieces that narrates the ecological crisis in the Philippines.	Cultural education allows learners to understand both the scientific facts and the cultural meanings attached to nature such as how a community views rivers as sacred while science explains their ecological importance. Banes, G. and Dela Cruz, K. (2021) in their journal entitled, "The Integration of Indigenous Knowledge Systems (IKS) in the Tertiary Level Curriculum of Benguet State University La Trinidad Campus" aimed to establish baseline data on the experiences of the faculty members of Benguet State	Magno, O. (2023) in his contribution entitled "<i>Balangkas sa Pagbuo at Pagpapayaman sa Pagtuturo at Pagkatuto ng Edukasyong Nakabase sa Kultura: Lesson Exemplar</i>" found in the Manual sa Pag-aaral ng Edukasyong Kultural, discussed clearly about culture- based education and its elements- indigenization, localization and contextualization. There is also a provision of general instructional design for culture-based lesson integration (learning cycle) which is appreciated and facilitates teachers to

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	They pioneered the use of literature through anthology to advocate and voice out their concerns about the environment while sharing the Filipino culture in adapting to climate change.	University in the integration of IKS in the curriculum. This research shows one of the attempt to integrate IKS in the tertiary level. In their findings, it confirmed that some faculty members employed various initiatives in integrating IKS in their teaching methodologies. Teaching IKSPs of indigenous communities and cultural communities revitalized cultural education because they are rooted in the lived experiences, traditions, and sustainable ways of life of local communities and mitigates climate change.	use in implementing culture- based lesson exemplar or lesson plan. With these, the IKSPs of the locality which usually is centered in mitigating climate change and sustainability of environmental advocacies will be recognized and brought inside the classroom where learners connect themselves, realizing that the community as a laboratory of learning.
EDUCATION (ZYRELL MITCH D. GALAPON)	Jose (2002) critiques how colonial education systems erased Filipino historical consciousness. Cultural literacy in education means restoring that soul—teaching history through Filipino lenses using pasyon, alamat, and awit as primary texts.	In the Revaluation: Essays on Philippine Literature, Culture, and Society, Lumbera (1997) calls for a radical revaluation of the curriculum. He highlights how Filipino literature and art are often sidelined in favor of Western canons. Cultural education must center on Filipino realities—rural life, urban struggles,	In the Daluyan Journal of National Commission for Culture and the Arts (NCCA) (2023), it shows how IPED transforms education into a co-creative process. Students and elders build modules around local rituals, ecological practices, and oral histories.

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PCEP

	Definitely, the students are taught to interpret historical events not just chronologically, but emotionally and spiritually understanding how narratives shape civic identity and moral reasoning.	indigenous wisdom, and diasporic narratives. An ethnographic fieldwork of NCCA (2023) outlines strategies for integrating mother tongue instruction, local art forms, and community-based learning. Teachers are trained to use baybayin, folk songs, and local myths as pedagogical tools. The UP Asian Center emphasizes intercultural dialogue: students compare global and local perspectives, fostering critical thinking and cultural empathy.	In addition, Diwa E-Journal of the Philippine Society of Scholarly Publications (PSSP) (2021) reveals how faith-based education—when rooted in Filipino traditions—nurtures love, empathy, and communal responsibility. Examples include classroom altars, panata-based service projects, and reflective journaling tied to local festivals. Thus, culture-based education is not just content; it is context. It is about teaching with the community, not just about it. Education becomes a living curriculum, rooted in identity, spirituality, and place.
NATIONAL AGENCIES (MAY V. CABANTAC)	Tatel, C. G. (2020). <i>Cultural Education and the NCCA: Frameworks and Challenges</i>. Philippine Cultural Education Program (PCEP). Tatel's work provides a critical look at how the Philippine Cultural Education Program (PCEP) of the NCCA has	Bonnet, Ma. Paquita D., Melegrito, Ma. Lourdes Flores, Songco, Evelyn A., Caranto, Melfi, Magat, Henry G., & Hernandez, Philippe J. S. (2018). <i>Cultural Education in the Philippines: An Impact Assessment</i>. (Asia-Pacific Journal of Student Affairs / PAASA research report). This impact	Grande, E. D. (2016). <i>Advancing Culture-Based Education: An Operational Model in Paracelis, Mountain Province</i>. TALAS Journal, NCCA-PCEP. Grande shows how a national program (NCCA-PCEP) can meaningfully plug into the DepEd policy environment (MTB-MLE and the IPed

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shaped the discourse and practice of culture-based education in the country. He notes that one of the major achievements of the program is how it has created a strong policy and conceptual foundation that frames cultural education as not just a supplementary aspect of schooling but as a core component of national development. Through teacher training programs, learning modules, and cultural mapping initiatives, the NCCA has successfully elevated the importance of heritage, identity, and community knowledge in formal education settings.

However, the study also points to persistent challenges that complicate implementation. Tatel emphasizes that while the framework is robust, actual practice often varies widely across regions due to differences in resources, teacher preparation, and

assessment is one of the clearest, evidence-driven accounts of what Philippine cultural education has actually achieved and where it still struggles. The researchers spoke to scholarship beneficiaries, teachers, cultural workers, and local stakeholders across regions and found consistent, tangible changes: participants reported heightened cultural awareness, deeper appreciation for local heritage, and concrete skills that they applied in classrooms, community projects, and local governance. Teachers who completed NCCA trainings redesigned classroom spaces with cultural icons, integrated local songs and stories into lessons, and—in some cases—became district trainers who multiplied the programs' reach.

framework) to make "culture-based" more than a slogan. The Paracelis model starts with community cultural mapping and mother-tongue use, then threads local knowledge through lesson planning, assessment, and school rituals. Teachers are re-positioned as cultural workers, and elders become routine resource persons—not one-off guests. The narrative makes clear that national policies give legitimacy and scaffolding, while the PCEP ecosystem supplies content, training, and networks. The payoff is practical: students participate more comfortably in class, teachers report richer discussions of identity and difference, and the division sees a template it can scale. Challenges (time, materials, turnover) are acknowledged, but the model shows how an agency-school-community triangle can steadily build cultural literacy.

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	administrative support. For example, some areas have thriving culture-based programs because of active partnerships between DepEd divisions, LGUs, and cultural agencies, while others struggle due to lack of funding and limited access to training. This unevenness reveals the difficulty of turning a national framework into local practice, especially in a country as diverse as the Philippines.		

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Course Number: CulEd 204
Professor: Prof. Randy Nobleza

GROUP ACTIVITY: Integration of individual output based on various disciplines: *(Philosophy, Sociology, Anthropology, Psychology, Communication, Natural Sciences, Education and Natural Agencies/ Organizations).*

Discipline: COMMUNICATION				
AUTHOR	TOPIC	METHOD	RESULTS/ INSIGHTS	VUCA WORLD
Esalit, Edgar R. (2024)	Pedagogical Explorations: Digital “Baybayin” and Cultural Narratives in the Post-Pandemic College Techscape Linguistics and Culture Review	This qualitative study probes how digital adaptations of <u>Baybayin</u> —the traditional Philippine script—and associated cultural narratives are being integrated into higher education in the post-pandemic era	Employing frameworks such as Cultural Identity Theory, the Technology Acceptance Model, and the Community of Inquiry, <u>Esalit</u> reveals how digital <u>Baybayin</u> enhances cultural identity, promotes digital literacy, and supports interdisciplinary curricular innovation. The findings advocate for embedding <u>Baybayin</u> into college curricula to revitalize cultural connections and citizenship among students and educators	Volatility: -Rapid Digital Change
				Uncertainty: - Global events
				Complexity: -Integration of cultural heritage with technology
				Ambiguity: -Strengthening culture through digital approach
Pineda, Florentin o G., Jr. (2023)	Exploring Cultural Formation Through	This qualitative study investigates	Through methods like interviews, focus group	Volatility: - Communication barriers
				Uncertainty:

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	Communication Practices in Educational Institutions: Identifying Practices, Overcoming Barriers, and Implementing Solutions. European Journal of Education Studies	how communication practices contribute to cultural formation within educational institutions	discussions, and documentary analysis, Pineda identifies patterns and themes across generational cohorts—ranging from newcomers to long-serving staff—in a university context. The study highlights how organizational culture influences behaviors, engagement, satisfaction, subgroup formation, and conflict resolution. It emphasizes the roles of management, cultural diversity, and policy in shaping institutional culture. The author offers practical recommendations for addressing communication barriers and fostering a cohesive, motivated organizational culture.	- Effects of globalization Complexity: -Addressing communication barriers to motivate culturally aware learners Ambiguity: - Influence of communication in cultural awareness and cultural institutions
De Leon, Felipe M., Jr.	"IBA ANG MULAT SA DILAT: Ilang	Informative Phrases	Acting an "awakened" state (mulat) about being Filipino is a continuous	Volatility It's not the essay itself that is

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	<u>Pagkilala sa</u> <u>Pagka-Filipino.</u>"	The phrase "<u>Iba ang mulat sa dilat</u>" translates to "being truly awakened is different from simply having your eyes open." It's a powerful statement that suggests a deeper understanding of one's identity beyond surface-level knowledge. When applied to the concept of being Filipino, it implies that true "<u>Filipinoness</u>" requires more than just being born in the Philippines. It demands a conscious awareness and an active engagement with the unique complexities that shape the Filipino individual and nation.	process that requires the integration of knowledge from multiple disciplines. It's a journey from simply having your eyes open (<u>dilat</u>) to truly seeing and understanding the rich and complex layers of what makes a person and a nation, Filipino. It's an active, conscious, and critical engagement with the self, society, and the environment.	"volatile," but rather its effect on the reader—shaking their minds to go beyond the surface view and see the deeper meaning of being Filipino. Uncertainty Its purpose is to guide the reader from confusion (<u>dilat</u>) to certainty (<u>bulat</u>) of their identity. Complexity The essay is simple in form, but profound in message. Its complexity lies in the depth of the concept and its challenge to deepen the reader's understanding of their Filipino identity. Ambiguity It is not the essay itself that is ambiguous, but the state of mind it refers to—the "open" perspective. The purpose of the essay is to clarify the ambiguity and guide the reader toward a clearer and more solid
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				understanding of oneself and one's country.
Lopez, Ferdinand M.	"Ang Pagdama at Pagdalumat sa Kultura ng Filipino: Decolonial Sensing as Culture-Based Pedagogy."	The phrase "Ang Pagdama at Pagdalumat sa Kultura ng Filipino: Decolonial Sensing as Culture-Based Pedagogy" (Sensing and Conceptualizing Filipino Culture: Decolonial Sensing as Culture-Based Pedagogy) proposes a transformative approach to education in the Philippines. It moves beyond simply teaching facts about culture to a deeper, more embodied way of knowing and being. This concept can be fully understood by integrating various disciplines.	The Natural Sciences might seem disconnected, but they are integral to this decolonial project. Indigenous knowledge systems often have a deep, spiritual, and practical connection to the natural world. This includes traditional medicine, sustainable farming practices, and an understanding of local ecosystems. Decolonial sensing in a scientific context means re-learning and validating these indigenous ecological knowledge systems, challenging the notion that only Western science holds legitimate truths.	Volatility
				Identify two different aspects of the essay: the fluidity of ideas and their weight or impact on the reader.
				Uncertainty
				The essay is a tool to confront and resolve the uncertainty caused by colonial thinking and foreign influence. It provides a clear path towards a more solid understanding of ourselves.
				Complexity
				The essay is complex because of the concepts it explores that go beyond the usual understanding of culture and education. This suggests that true understanding and appreciation of Filipino culture requires deep and critical thinking, not just simple reading.
				Ambiguity
				The essay serves as a tool to remove the ambiguity that Filipinos have long

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				experienced in understanding themselves. It provides a solid and clear path towards a more honest understanding of our <u>Filipinoness</u> .
Peregrino, Jovy M.	"Usapin ng Wika, Identidad, at Lipunan sa Edukasyong Nakabase sa Kultura: Ano ang Dapat?"	The issue of language, identity, and society in the context of culture-based education is an important call to further rethink the direction of our education system. It is not just a question of what language to use in school, but how to use language to shape a true Filipino who has a sense of self and community.	Answering this question requires the integration of various disciplines.	Volatility Rapid rate of Change in language and culture Uncertainty Uncertainty about the future of language and identities. It is not clear how effective current educational policies will be preserving them. Lack of clear answers to the challenges faced by language and culture Complexity Complexity of the relationship between language, identity, society and education Ambiguity The path forward is not clear. It requires continuous critical thinking, experimentation and adaptation

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Discipline: EDUCATION

AUTHOR	TOPIC	METHOD	RESULTS/INSIGHTS	VUCA WORLD
Bibon, Michael B. (2020)	The Use of Culture-Based Module Integrating Folk Hunting Practices in Cagraray Island, Philippines for Teaching Biodiversity: International Journal of Formal Sciences: Current and Future Research Trends	This study developed and tested a culture-based teaching module that integrates traditional folk hunting practices from Cagraray Island into Grade 9 biodiversity lessons.	Using a quasi-experimental design at Cagraray National High School, the module showed significantly higher learning outcomes ($p < 0.05$) and enhanced students' attitudes toward culture-based learning compared to standard DepEd modules. The study proposes an educational framework emphasizing concrete, culturally relevant activities that scaffold learning, correct misconceptions, and deepen motivation and conceptual understanding	Volatility: -Modernization in Education
				Uncertainty: - Integration of traditional folks to 21 st century learners
				Complexity: -Learners attitude towards traditional hunting process Ambiguity: -Effectiveness of integrating traditional folk hunting process to biodiversity lessons
Ocampo, Ambeth R. (1990) "Rizal Without the Overcoat"	Humanizes José Rizal by moving beyond myths and formal hero worship. The book reveals Rizal as a relatable, multidimensional individual through fresh insights from his personal letters.	Employs a historiographical approach grounded in critical examination of primary sources such as Rizal's letters, diaries, and lesser-known biographical details. Uses journalistic essays	Rizal is depicted as a "conscious hero" who strategically plans his life with both awareness and intellect while showing human vulnerabilities. The book highlights his diverse interests in linguistics, arts,	Volatility: Rizal's era was marked by colonial oppression and social upheaval, mirroring present-day rapid changes. Ocampo's portrayal highlights Rizal's adaptive intellect and resilience,

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	hobbies, and historical context, connecting his ideas to contemporary relevance.	to present accessible and engaging narratives. This method blends scholarly rigor with popular storytelling to reinterpret historical narratives.	and sciences, showcasing his complexity and reformist ideals. It places his ideas within the colonial Philippine context and his engagement with European reformist and scientific communities. Ocampo challenges simplistic hero worship by offering nuanced perspectives on Rizal's political views and methods of resistance.	valuable in managing volatile environments (Philosophy, History). Uncertainty: Rizal's strategic reform efforts demonstrate navigating uncertainty in colonial and political contexts, offering lessons in leadership and vision under ambiguous futures (Leadership Studies, Sociology). Complexity: The multidimensional aspects of Rizal's personality and thought underscore how complex historical figures and social issues are, advocating for interdisciplinary understanding (Anthropology, Psychology). Ambiguity: reflecting how leaders and societies negotiate unclear and competing values (Philosophy, Communication).
Constantino, R. Renato (1959/1966)	Critiques the Philippine educational system as a legacy of colonialism that	Employs historical and socio-political analysis, tracing the roots of the Philippine	Philippine education was historically structured to serve colonial powers rather than	Volatility: The rapid sociopolitical changes and colonial disruptions

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The Miseducation of the Filipino	undermines Filipino nationalism, culture, and critical thinking. He argues that the system instills a colonial mentality by prioritizing Western (especially American) values and perspectives over indigenous Filipino identity and history.	education system under Spanish and American colonization. He examines how the curriculum and language of instruction (English) serve as mechanisms of colonial control, shaping the Filipino psyche to be passive, uncritical, and culturally alienated.	empower Filipinos. The dominance of English and Western perspectives caused a "miseducation" that alienates Filipinos from their culture and history. This creates a colonial mentality that prevents the growth of authentic national identity and critical awareness. Constantino advocates for an education focused on Filipino values that promotes nationalism, critical thinking, and social emancipation. The education system thus acts to uphold colonial and neocolonial control, restricting true independence and sovereignty.	affecting Filipino identity and education. (<u>Sociology</u> and <u>Anthropology</u>, with significant relevance to Education as well) Uncertainty: Ambiguity around Filipino self-understanding and future amidst colonial narratives. (<u>Anthropology</u> and <u>Cultural Identity</u>, sociology and philosophy) Complexity: Interwoven cultural, historical, and linguistic factors complicate reclaiming Filipino identity. (<u>Anthropology</u>) Ambiguity: Conflicted perceptions of history and <u>self</u> due to imposed foreign education. (<u>Sociology</u> and <u>Anthropology</u>)
Quirino, C. (1940). <i>The great Malayan: The life of José Rizal</i>. Philippine Book Guild.	A narration of Rizal's life following his journey from childhood in Calamba, his education in Europe, his writings, and his execution in 1896.	A bibliographical-historical method drawing from Rizal's letters, novels, diaries, and cotemporary creating a narrative storytelling for easy reading	The book shows Rizal as smart, visionary as well as someone with full of struggles and doubts. The book showed him not as a distant statue of a hero rather a man who had faced the	Volatile: Rizal lived during a time of revolution and colonial oppression. Uncertain: His plans for reform had results that were hard to predict.

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			difficulties of colonial ruling and search for identity which made Rizal's life journey relatable to readers, connecting their lives to that of Rizal.	Complex: His life was influenced by Asian identity, European liberalism, and Filipino customs. Ambiguous: It is still up for debate whether Rizal was a reformist, a revolutionary, or both.
Agoncillo, T. A. (1960). <i>History of the Filipino people</i> . Malaya Books.	A comprehensive survey of Philippine history from precolonial times to the contemporary period, written as a standard reference for students.	Synthesizes primary and secondary sources into a cohesive nationalist narrative, emphasizing Filipino agency rather than colonial dominance.	The book shifts its focus away from colonial narratives and instead portrays Filipinos as active participants in their own history. It uses clear language to help students think critically about the past. The book became the main college textbook in the Philippines for many years, helping shape how generations of Filipinos learned about their history.	Volatile: Philippine history changed often as different colonizers took control. Uncertain: Filipinos lived with constant uncertainty. Reforms, crises, and conflicts often came without warning, leaving people unsure of what the future would bring. Complex: The story of the Philippines is full of overlapping influences—indigenous traditions, colonial powers, politics, and economic struggles—all shaping the nation in different ways. Ambiguous: Colonial rule can be seen in two ways—either as progress or as oppression.

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Discipline: ANTHROPOLOGY AND SOCIOLOGY

AUTHOR	TOPIC	METHOD	RESULTS/INSIGHTS	VUCA WORLD
Salazar, Zeus A. (1998)	The Malayan Connection: Ang Pilipinas sa Dunia Melayu	This is a multilingual work (Tagalog, English, Malay, French, German)	Salazar explores the Philippines' cultural and historical ties within the broader Malay world, arguing for a regional framework over colonial Western influences. The book emphasizes historical continuity with the Malayan/Austronesian heritage as essential to decolonizing Filipino national consciousness	Volatility: -Historical discoveries Uncertainty: - Events/ data and global events Complexity: - History of the Philippines and Asia Ambiguity: - the multiple, overlapping meanings of "Malayan identity" and its relationship to Filipino nationhood
Zaide, Gregorio F. (1999)	comprehensive narrative of Philippine history and government, emphasizing the social, economic, cultural, and political dimensions that shape the Philippines. It covers significant historical	Zaide approaches history not as a simple collection of facts but as a contextualized narrative. He integrates multidisciplinary perspectives, using primary sources such as letters, diaries, and official records to understand	Zaide's work stresses that understanding history is crucial to making sense of the present and shaping the future. It promotes Philippine nationalism by highlighting heroic contributions and significant historical moments. However, his historiography has faced critique	Volatility: captures the frequent and rapid changes in Philippine history—such as colonization, revolution, and shifts in political power—that create volatile conditions impacting governance and society. (Communication, Sociology and anthropology) Uncertainty: The book acknowledges uncertainty in history through the

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Discipline: ANTHROPOLOGY AND SOCIOLOGY

AUTHOR	TOPIC	METHOD	RESULTS/ INSIGHTS	VUCA WORLD
Diokno, Ma. Serena I. (2011). <i>Corruption and the Moral Imperative, through the Lens of Rizal</i> . The Philippine Review of Economics, 48(2), 23-40	Rizal's moral critique of corruption as foundational to Filipino nationhood.	Interpretive analysis of Rizal's writings and letters to uncover ethical frameworks in colonial corruption.	Rizal saw corruption not just as a problem within institutions, but as a moral issue that played a key role in shaping Filipino national identity. It shows that Rizal's anti-corruption stance was not just reformist but morally foundational to the idea of Filipino nationhood.	Volatility: In times of political chaos, Rizal's strong moral vision became a steady guide. Uncertainty: When the nation's future seemed unclear, his conviction gave people direction. Complexity: Diokno shows how Rizal learned to deal with the many layers of a colonial system. Ambiguity: Even in confusing times, Rizal's sense of ethics offered a clear path to follow.

Discipline: HISTORY AND SOCIOLOGY

AUTHOR	TOPIC	METHOD	RESULTS/ INSIGHTS	VUCA WORLD
Edited and managed by Prof. Atoy Navarro at Emmanuel College. Dr. A. Albela.	"Jose Rizal sa Timog-Silangang Asya: Mga Salaysay ukol sa Singapura, Saigon, at Sandakan"	This book is a collection of essays that aims to shed light on a lesser-known part of Jose Rizal's life: his travels and connections in Southeast Asia. It is an example of strong interdisciplinary research that utilizes theories and methodologies from history, cultural studies, and regional studies.	This book is highly significant for the fields of Cultural Education and Cultural Literacy. It shows that Philippine culture is not isolated from the cultures of other nations in Southeast Asia. It emphasizes the importance of studying regional relationships and how they helped shape our national identity. This strengthens the idea of Culture-Based Education, where teaching is not only centered on our country but also on the bigger picture of our region.	Volatility: The rapid and unexpected changes in Jose Rizal's life. Uncertainty: The uncertain events that Rizal faced Complexity: reveals the complexity of culture and politics in Southeast Asia during the 19th century. It shows the complexity of colonialism and the different reactions to it in various countries. Ambiguity: Rizal's decisions are not always clearly understood in history, and the book provides different interpretations of his motivations and goals. The ambiguity of his interactions with other nationalists in the region is another example of the "ambiguous" nature of his actions.

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Discipline: ANTHROPOLOGY AND SOCIOLOGY

AUTHOR	TOPIC	METHOD	RESULTS/ INSIGHTS	VUCA WORLD
Diokno, Ma. Serena I. (2011). <i>Corruption and the Moral Imperative, through the Lens of Rizal</i> . The Philippine Review of Economics, 48(2), 23–40	Rizal's moral critique of corruption as foundational to Filipino nationhood.	Interpretive analysis of Rizal's writings and letters to uncover ethical frameworks in colonial corruption.	Rizal saw corruption not just as a problem within institutions, but as a moral issue that played a key role in shaping Filipino national identity. It shows that Rizal's anti-corruption stance was not just reformist but morally foundational to the idea of Filipino nationhood.	Volatility: In times of political chaos, Rizal's strong moral vision became a steady guide. Uncertainty: When the nation's future seemed unclear, his conviction gave people direction. Complexity: Diokno shows how Rizal learned to deal with the many layers of a colonial system. Ambiguity: Even in confusing times, Rizal's sense of ethics offered a clear path to follow.

CULED 204

MODULE 2

Logframe

MATRIX



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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

Module **2**

Logframe **MATRIX**

**PROBLEM TREE AND
OBJECTIVE TREE BASED
ON PARTICIPANTS
ANALYSIS OF CULTURAL
LITERACY, CULTURAL
EDUCATION, AND
CULTURE BASED
EDUCATION**



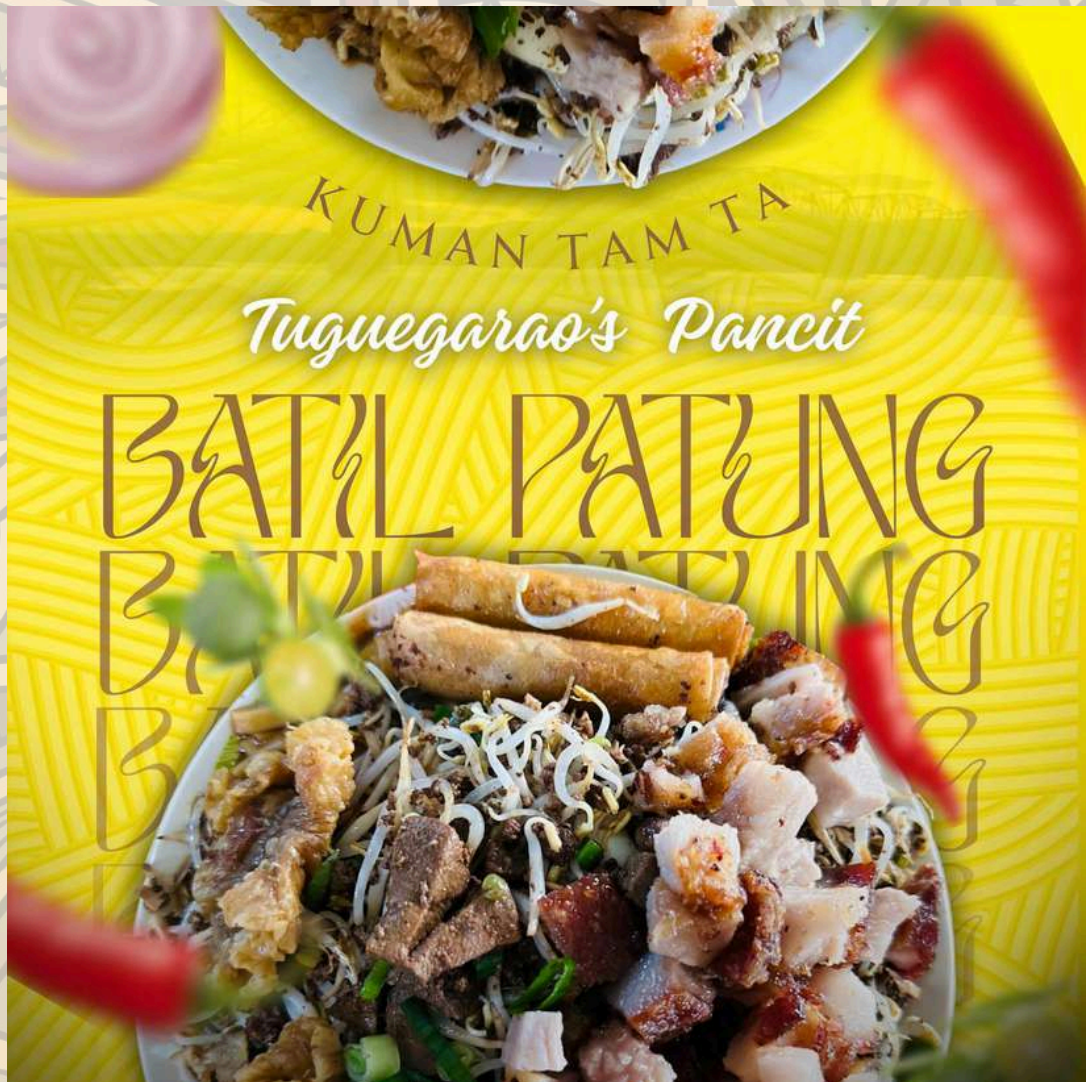
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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

Module 2 LOGFRAME MATRIX

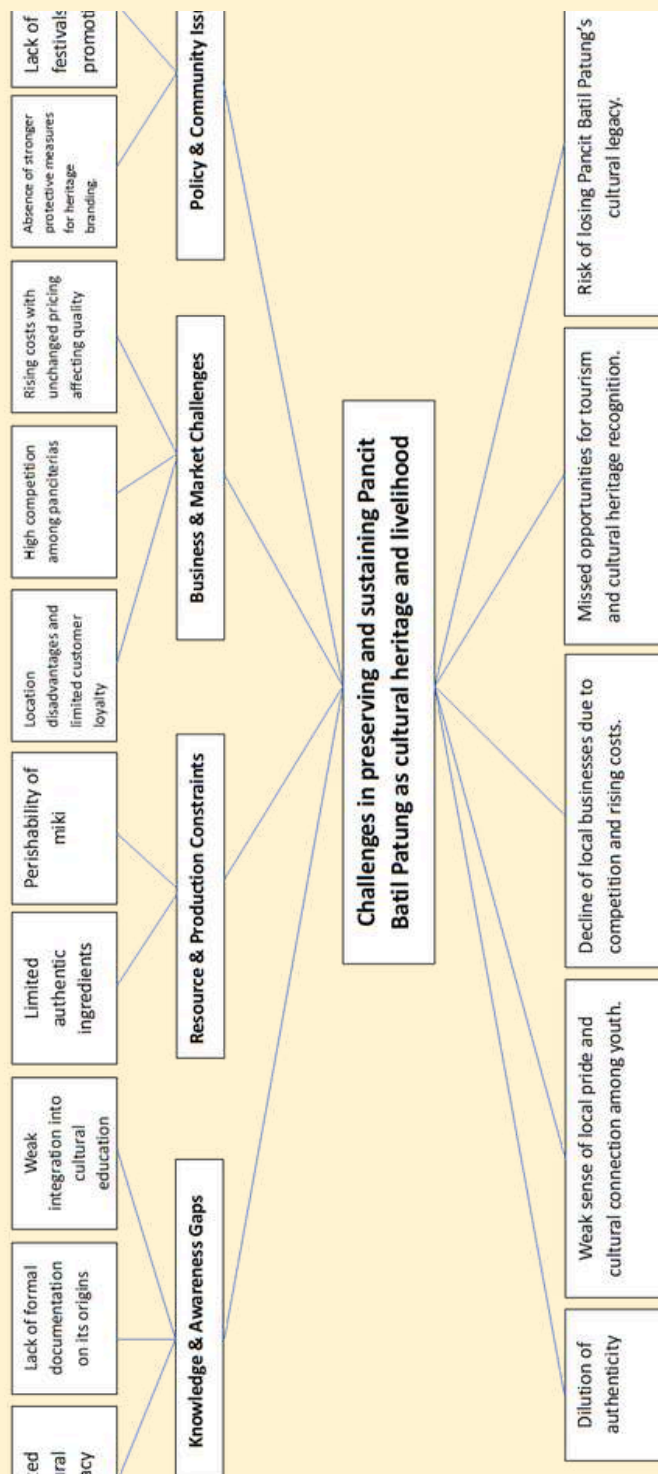
CULTURAL ICON



~BY GROUP 1

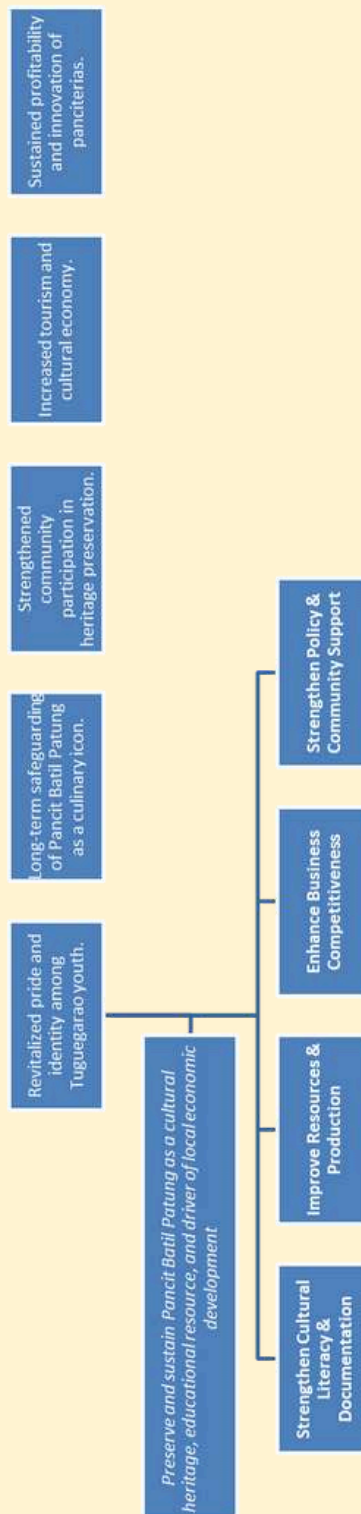
Module 2 LOGFRAME MATRIX

PROBLEM TREE



Module 2 LOGFRAME MATRIX

OBJECTIVE TREE



Module 2 LOGFRAME MATRIX

CULTURAL ICON



~BY GROUP 2

Module 2 LOGFRAME MATRIX

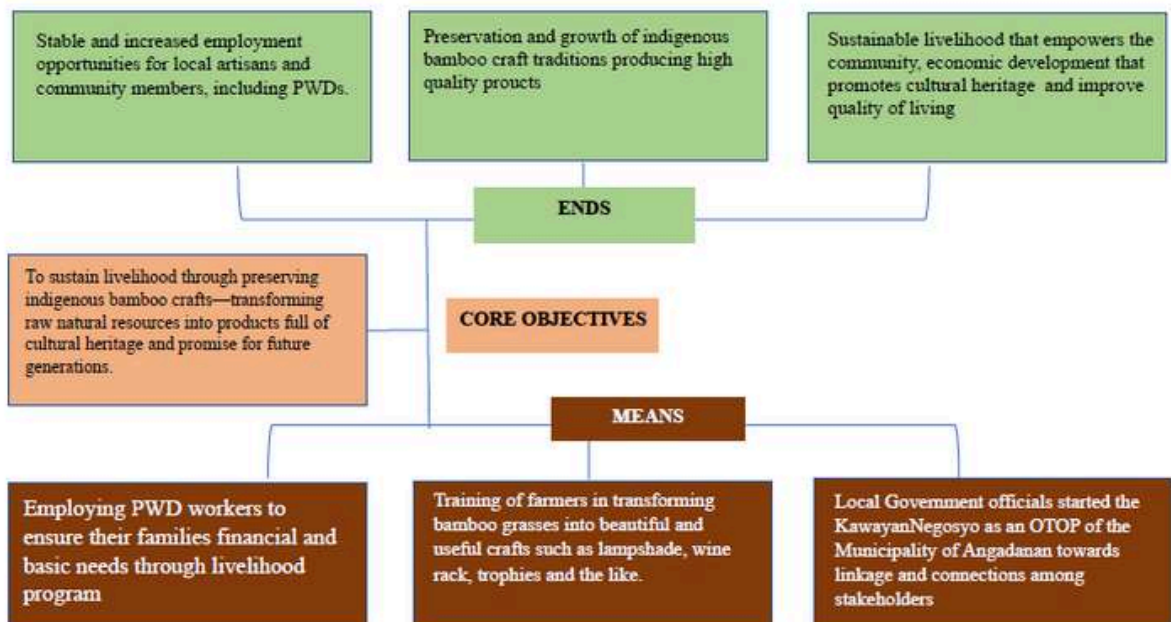
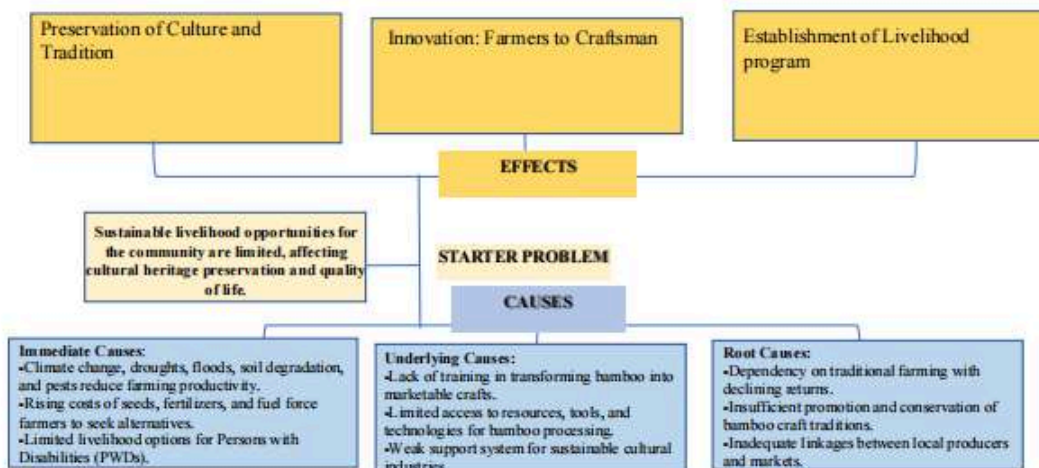
PROBLEM TREE & OBJECTIVE TREE

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Philippine Cultural Education Program



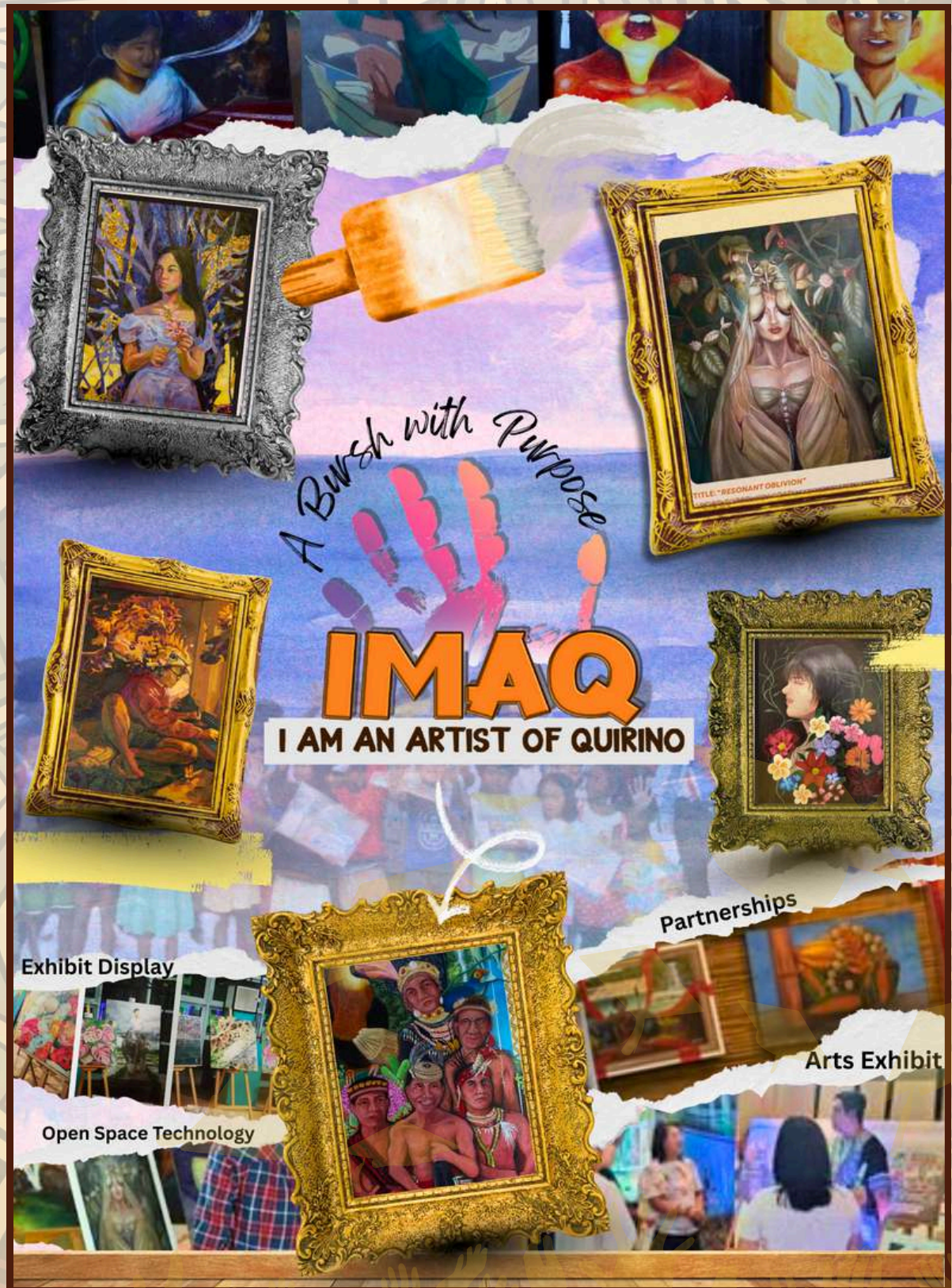
Name: RONELYN D. BALILA
JENNIFER D. ELCANO
GINNIE RAYVENNE C. GUMARU
JOSEFA BULAN
MARY JANE TAMANI-TABAGO
Course Number: CuEd 204
Professor: Randy Nobleza

PROBLEM TREE



Module 2 LOGFRAME MATRIX

CULTURAL ICON



~BY GROUP 3

Module 2 LOGFRAME MATRIX

PROBLEM TREE

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Philippine Cultural Education Program



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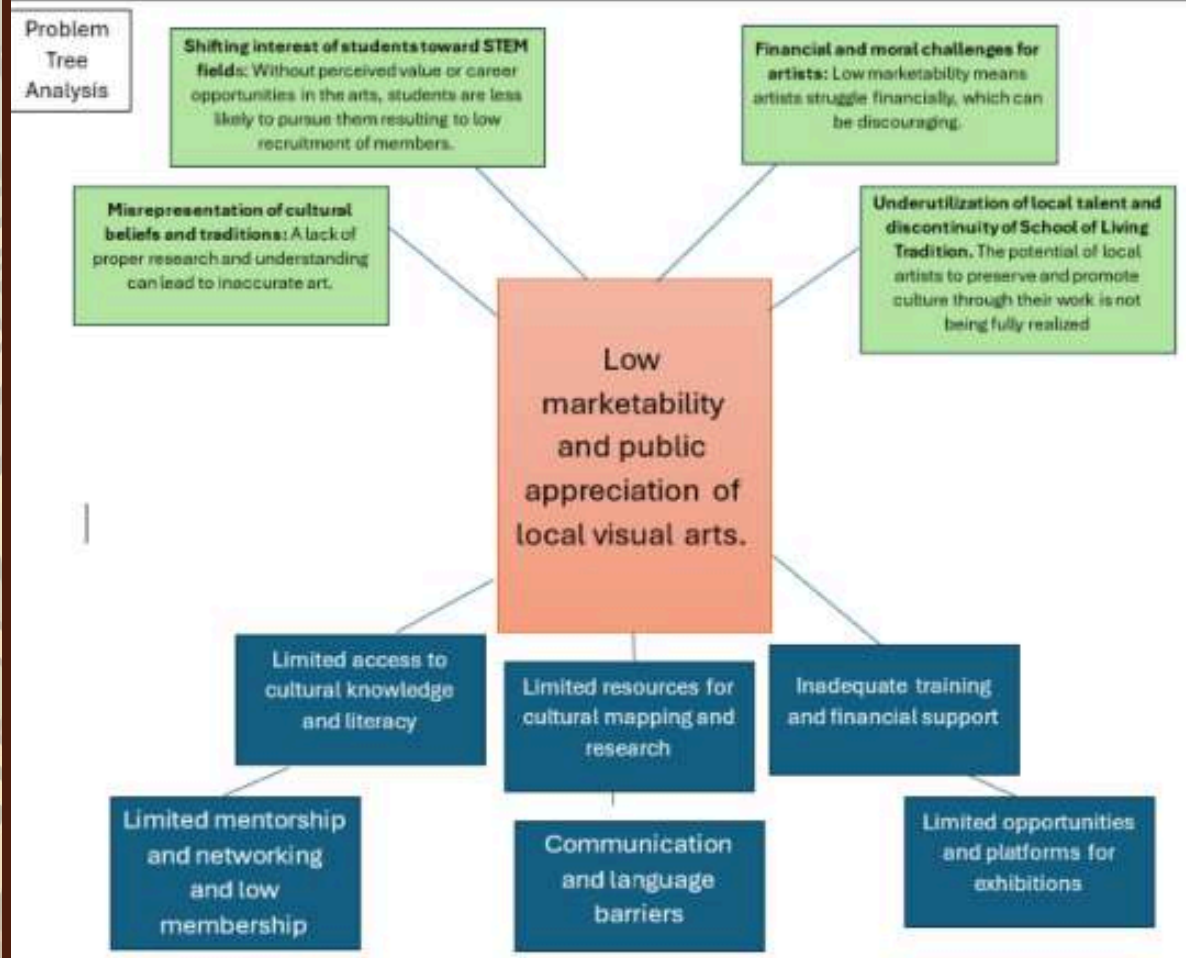
Name: AYDINAN, JOVY T.
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SALVADOR, VENUS M.
TANORA, CHARLES LOUIE S.
GUIDANGEN, JAMES

Course Number: **CULED 204**
Professor: **DR. RANDY NOBLEZA**

GROUP ACTIVITY (MODULE 2) PROBLEM AND OBJECTIVE TREE ANALYSIS

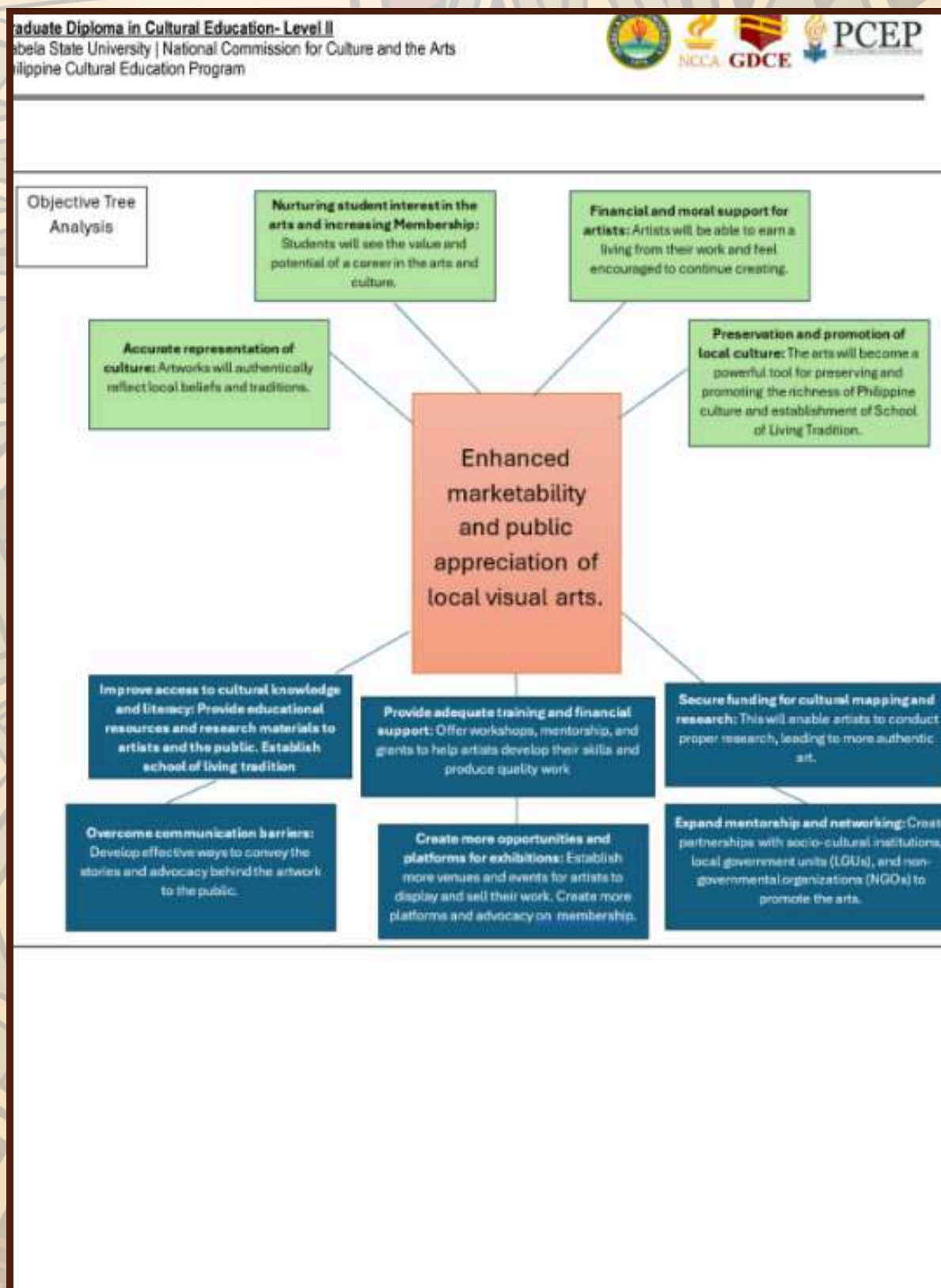
IMAQ (I am an Artist of Quirino) Visual Arts Group

Sounds like "IMAK"- Iloco term for "my hand" as the main tool in arts and crafts



Module 2 LOGFRAME MATRIX

OBJECTIVE TREE



Module 2 LOGFRAME MATRIX

CULTURAL ICON

SUPIG



*“The
Traditional Ilocano
Delicacy.”*

~BY GROUP 4

Module 2 LOGFRAME MATRIX

PROBLEM TREE

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Philippine Cultural Education Program



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Philippine Cultural Education Program

Name:

Course Number:

SANTIAGO GROUP

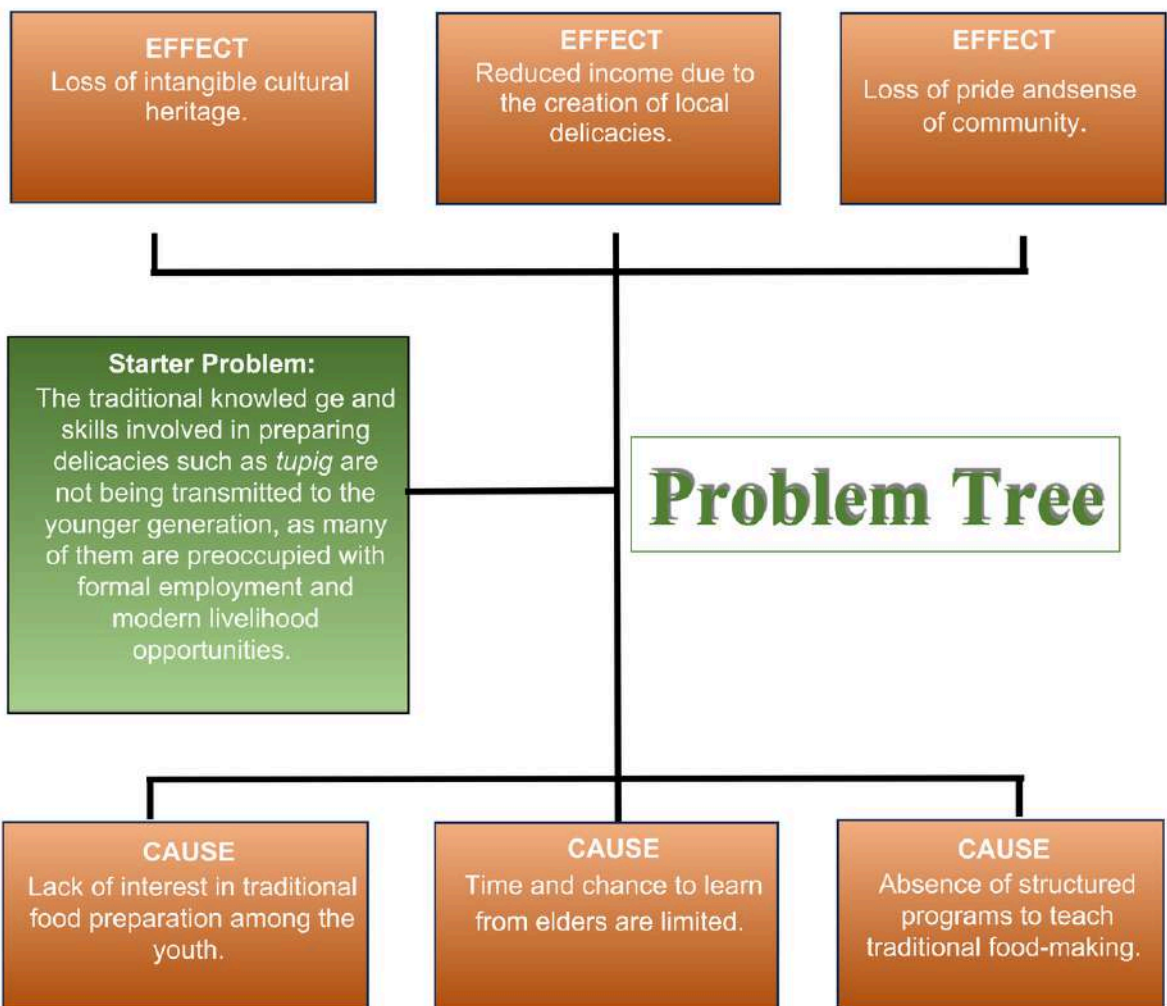
Professor:

CulEd 204

Sir Dr. Randy T. Nobleza

GROUPMEMBERS:

Carmelita L. Pantaleon
Janette V. Haduca
Michael R. Ponce
Richard Simon
Josephine B. Simon
Darel Joy Simon



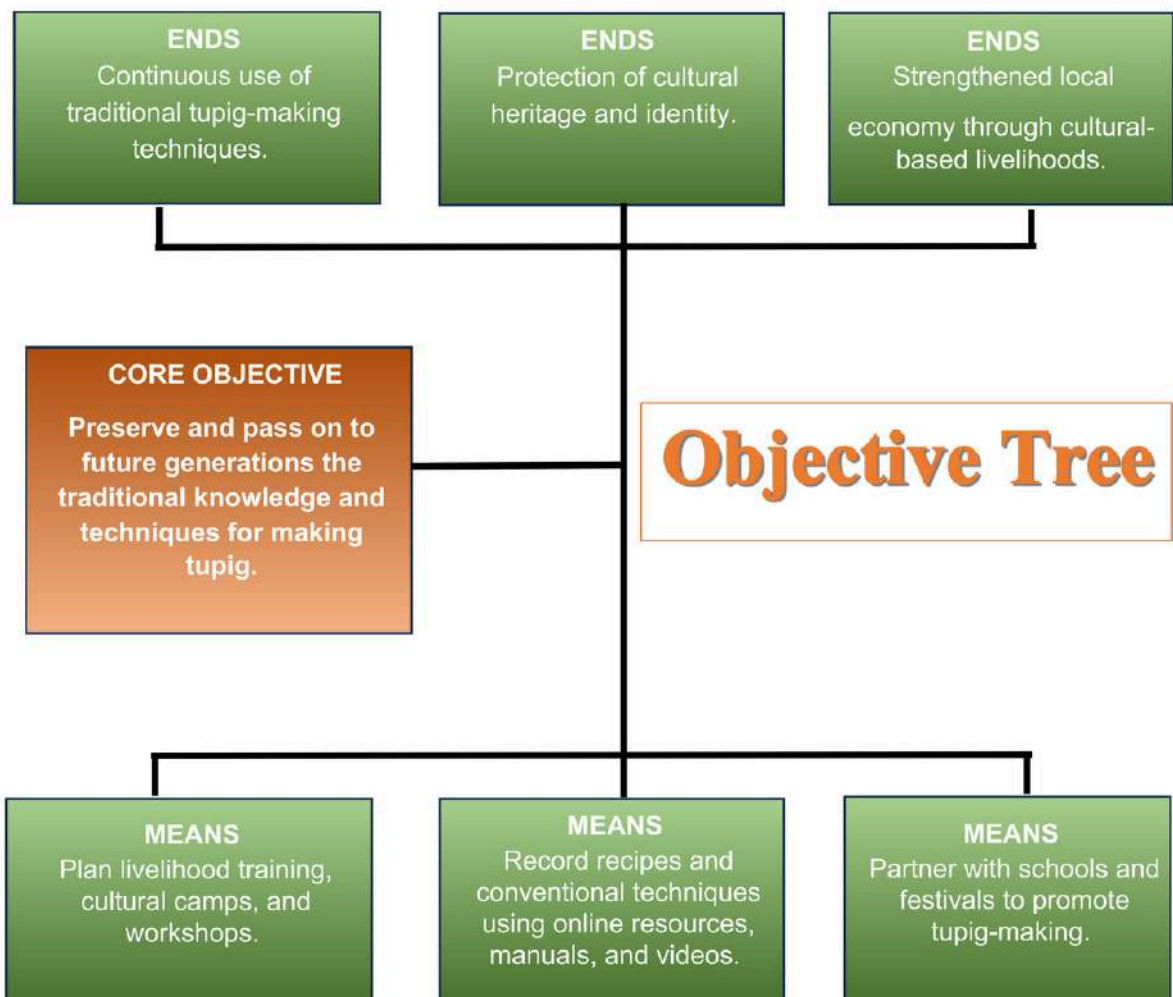
Module 2 LOGFRAME MATRIX

OBJECTIVE TREE

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Philippine Cultural Education Program



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CULED 204

Module 3

OPEN SPACE

Technologies



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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

Module **3**

Logframe **MATRIX**

4 GUIDING PRINCIPLES OF OPEN SPACE TECHNOLOGY IN THE DISCUSSION OF CULTURE BASED CONCEPTS SHARED VIA OST



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Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

PRINCIPLES	CULTURAL LITERACY	CULTURAL EDUCATION	CULTURE-BASED EDUCATION
Whoever comes are the right people	Community memory & social identity – oral histories, generational narratives It focuses on building identity and citizenship through understanding and valuing one's cultural background. State, Nation, and Globalization Learners recognize cultural narratives of Filipino identity within global and local encounters. Learners and teachers' contribution in cultural knowledge Every learner and teacher brings unique cultural knowledge. Each of us contribute to a vast knowledge of cultural awareness in our own communities. whoever participates contributes valuable perspectives.	Integrating Indigenous knowledge and IP practices into the curriculum Systematically embeds indigenous knowledge into the curriculum, connecting classroom learning with authentic community practices. Types of Social Institutions in Understanding, Culture, Society and Politics (Education) Culturally responsive teaching and contextualized curriculum are explored through open dialogues and shared storytelling allowing participants to bring forth their unique cultural perspectives and learning needs State, Nation, and Globalization Students interpret plural voices (indigenous, diaspora, grassroots) as co-creators of nationhood.	State, Nation, and Globalization Learners design projects highlighting inclusivity and bayanihan in nation-building. Inclusivity Each learner are welcomed in the academe. All voices are considered important no matter what their background is.

Whatever happens is the only thing that could have	Philippine Democratic Politics Learners identify Filipino cultural values (<i>pakikipagkapwa, utang-na-loob, bayanihan</i>) influencing democratic practices.	Philippine Democratic Politics Students interpret elections, rituals, and political behaviors as authentic cultural outcomes. Learning from culture involves embracing unexpected outcomes Learning from culture involves embracing unexpected outcomes because culture is dynamic and may reveal lessons beyond what was planned, such as identity, values, or hidden community stories. These surprises enrich cultural literacy by teaching openness, adaptability, and deeper appreciation of diverse perspectives.	Culture-based pedagogy & contextualization – demo teaching for Araling Panlipunan It directly employs local cultural materials (festivals, stories, community practices) as teaching resources. Philippine Democratic Politics Learners simulate participatory practices (barangay assemblies, community dialogues) grounded in Filipino values. Types of Social Institutions in Understanding, Culture, Society and Politics (Economic) Culture-based concepts such as cooperative work, communal sharing, and traditional livelihoods These sessions gather community members, local entrepreneurs, farmers, and stakeholders to openly discuss and validate traditional economic practices like cooperative farming, barter systems, and collective resource management. It preserves traditional livelihoods but also promotes sustainable community development by integrating culture into economic priorities.
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Whenever it starts is the right time	Types of Social Institutions in Understanding, Culture, Society and Politics (Politics) Shared governance and indigenous leadership structures. Meetings empower participants to voice cultural views on governance, resulting in discussions that respect traditional leadership models and encourage inclusive, collaborative decision-making reflective of cultural values. Executive Branch Learners recognize cultural expectations	Executive Branch Students interpret governance as responsive to moments of communal need, not just formal timelines.	Cultural heritage mapping (sites, material culture, public memory) Since it uses local heritage sites and public memory as primary sources in teaching Araling Panlipunan. Executive Branch Learners create culture-sensitive leadership simulations or case studies. Encouraged flexibility Festivals, rituals, and local knowledge are taught when the community sees fit, not just by school schedules.
When it's over, it's over	Legislative & Judicial Branches Learners identify rituals of closure in lawmaking (hearings, representation) and justice (customary vs. formal). Recognizing Natural Closure Discussions or lessons on culture don't need to be dragged out; once learners reach understanding, it's complete for the moment.	Teaching intangible cultural heritage – festivals, rituals, language, crafts It develops learners' understanding of cultural values, practices, and social structures through intangible heritage. Legislative & Judicial Branches Students interpret closure in legal and judicial processes as rooted in consensus and reconciliation.	Legislative & Judicial Branches Learners apply this by drafting culturally sensitive policies or simulating dispute resolutions integrating both law and custom. Recognizing Natural Closure This respects the rhythm of cultural activities, like ceremonies or storytelling, which end naturally when their purpose is fulfilled.

Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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OST Principles GROUP 2

Based on principles 1-4, integrate cultural literacy, cultural education and culture-based education.

Principles	Cultural Literacy	Cultural Education	Culture-Based Education
PRINCIPLE 1 Shared Leadership and Community Building	Encourages collaborative learning reflecting diverse cultural backgrounds; promotes collective cultural understanding and identity awareness.	Emphasizes co-creation of knowledge with communities; integrates local cultural heritage and practices into education collaboratively.	Engages community leadership and integrates local cultural knowledge, traditions, and worldview as core educational content and shared responsibility.
PRINCIPLE 2 Trust and Transparency Collaboration	Builds trust by promoting open dialogue about cultural backgrounds and experiences; recognizes cultural biases to foster mutual respect.	Practices inclusivity and non-discrimination; transparent communication respecting cultural diversity and addressing historical marginalization.	Builds trust through community involvement, valuing indigenous knowledge and practices; transparent, inclusive participation in educational decisions.
PRINCIPLE 3 Respect for Diverse Voices	Recognizes and values diverse cultural identities, languages, and experiences; promotes equity and equal voice in cultural narratives.	Ensures inclusion of marginalized voices and diverse cultural perspectives; addresses bias and stereotypes in curricula.	Respects and accurately represents local and indigenous voices, knowledge, and ways of knowing within learning environments.
PRINCIPLE 4 Celebrating Diversity and New Ideas	Values cultural diversity as an asset; encourages appreciation and exploration of cultural differences.	Celebrates cultural diversity through inclusion of multiple cultural expressions and creativity in educational settings.	Embraces diversity by centering education on cultural uniqueness and fostering innovation through cultural creativity and practices.

~BY GROUP 2

Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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Name: K- IQ GROUP (Kalinga- Isabela- Quirino)
Course Number: CULED 204
Professor: DR. RANDY T. NOBLEZA

AYDINAN, JOVY
CABANTAC, MAY
GALAPON, ZYRELL MITCH

GUIDANGEN, JAMES
SALVADOR, VENUS
TANORA, CHARLES LOUIE

Group Activity

Task: The class will try to utilize the guiding principles of open space technology to discuss their combined output on individual activity.

	Cultural Literacy	Cultural Education	Culture- based Education
Principle 1: Whoever comes are the right people. (Participants)	This principle values the voices of participants such as community elders, culture bearers, youth, educators, community members, professionals, etc. Age differences and range is not a constraint. Everyone is welcome to join and participate in open discussions and dialogues. Cultural literacy denotes "the ability to read and interpret culture in its many manifestations like cultural artefacts by applying skills and knowledge inherent to literary and cultural studies (LCS), opening up the possibility to modify such artefacts, or one's attitude toward them" (García Ochoa, McDonald & Monk, 2018).	This principle gives emphasis that the people who show up in a session are the ones who truly care, have the passion, the commitment, or the curiosity to contribute. In a classroom- based instruction, learners are seen as resource speakers where their cultural backgrounds, ideas and experiences will be the basis of learning. In cultural education, each participant is valued because they are seen as authentic bearers of knowledge, perspectives, and experiences.	OST recognizes that a participant who comes in are always the right people. It acknowledges that each participant belongs to various cultures. It assumes that every participant has his/ her idea to share, could be rooted from the culture s/he belongs to and is very open to learn from other's ideas. The goals of culture-based education are to make learning relevant, participatory, and grounded in identity. It seeks to develop among Filipinos a greater awareness, understanding, and

~BY GROUP 3

Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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Hence OST is one of the best platforms to develop cultural literacy because it aims to instill openness, awareness and reflexivity as habits of inquiry, which the participants will apply to themselves first and foremost, and then to the world that surrounds them. According to the research study conducted by Garcia Ochoa, McDonald & Monk, 2018, the practice-based models of OSL allow participants to acquire the skills to engage with new or unknown cultural artefacts and read, understand and draw meaning from these artefacts. In summary, OST develops the participants' competency as culturally literate individuals and helps them to navigate better new scenarios of cultural uncertainty.	In Philippine classrooms, IP and non- IP learners feel their insights and contributions are equally important. They are empowered to represent and speak about their culture. Open Space Technology teaches and cultivates cultural relativism among participants which is one of the aims of cultural education.	appreciation of our arts, history, geography, and heritage towards the evolution of consciousness that will improve the quality of our life (PCEP Manual). Through OST, the teaching- learning process in a classroom- based learning creates an environment where learners are free to express themselves, find groups they feel belong to and are allowed to regroup and talk about things that interest them. There are no boring moments because the topics are based on the culture, experiences and knowledge of the learners. Through open space learning, learners stop being passive receivers and become active cultural learners. Teachers at the same time shift from traditional spoon-feeders to facilitators who create open spaces for culture-based learning. Communities also
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Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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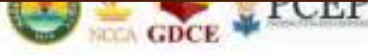


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			regard themselves not as outsiders but as rightful participants in shaping the education of the youth. Indeed, it affirms the old adage that it takes a village to educate a child.
Principle 2: Whatever happens is the only thing that could have.	This principle directly challenges the traditional, top-down approach to education, which can inadvertently stifle genuine cultural engagement. In many educational settings, cultural lessons are presented as a static, historical body of knowledge to be memorized, which can be particularly problematic in a country where cultures are alive and constantly adapting. By adopting the "Whatever happens is the only thing that could have" principle, an OST session on cultural literacy empowers participants to bring their own lived experiences, regional knowledge, and personal perspectives to the forefront. This creates a space where a student from Visayas can share insights on local festivals, and a student from Cordilleras can discuss the cultural significance of the Banaue Rice Terraces, each "unplanned" contribution adding layers to a collective understanding. The outcome is a collaborative and co-created narrative of Filipino culture, where the process of	The principle of "Whatever happens is the only thing that could have" from Open Space Technology (OST) is deeply relevant to cultural education in the Philippines by promoting flexibility and organic learning. Instead of relying on a rigid, pre-planned curriculums set by the Department of Education, this principle encourages educators and participants to embrace the natural and random nature of cultural exploration. Given the Philippines' complex and diverse culture, with countless ethnolinguistic groups, indigenous groups, regional languages, and traditions, a fixed curriculum guide would be unable to capture the richness and complexity of the country's heritage. This OST principle allows for a smooth	"Whatever happens is the only thing that could have" is a simple but powerful idea from a meeting style called Open Space Technology. In a nutshell, it means we should go with the flow and learn from what's happening right now, instead of sticking to a rigid plan. This is a great fit for teaching culture in the Philippines because the country has so many different traditions. A rigid school lesson might miss the unique cultural details from a student's own community. For example, a teacher might plan a lesson on Filipino dances, but the students might be more interested in how their community's festival celebrations are organized. Instead of forcing the old lesson, this idea says to follow the new, more interesting

Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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	discovery is as valuable as the knowledge gained, ultimately leading to a deeper sense of ownership and appreciation for the nation's diverse heritage. This approach resonates with the spirit of cultural resilience and self-determination, which are core to the Filipino identity. (Owen, 2008).	educational experience where discussions and activities can emerge from the authentic interests and lived experiences of the participants. For example, a student from the Cordillera region might share knowledge of Ifugao weaving patterns, leading to an unplanned session on ethnomathematics that a traditional lesson plan might have overlooked. This approach makes learning more authentic and empowers students and communities to be active co-creators of cultural knowledge, rather than passive recipients.	conversation. (Philippine Cultural Education Program, 2018) By doing this, cultural education becomes a shared journey. Students' personal experiences—like their family's traditions or local knowledge—are treated as valuable and important. This not only makes learning more engaging but also helps students feel proud and connected to their own heritage.
Principle 3: Whenever it starts is the right time.	Cultural literacy under this principle highlights that people learn and appreciate culture best when they are ready and when the moment feels right. In Cabatuan, the chance to learn about the Moriecos delicacy does not happen only inside the classroom but often during family conversations or community events. Whenever an elder suddenly recalls how their grandparents prepared the Moriecos with its sticky rice, coconut, and banana leaves that moment becomes the right time for transmitting	For cultural education, this principle emphasizes that learning moments are often spontaneous. A lesson about Christmas among the tribes in Quirino becomes more authentic when students begin to share their personal experience how their families prepare rituals, songs, or communal meals at the time they feel comfortable to speak. This spontaneous	Culture-based education applies this principle by respecting that cultural practices unfold according to community rhythms rather than external timetables. For instance, the gongs of Kalinga are not played at arbitrary times; they are sounded when the community gathers to celebrate, resolve conflicts, or honor milestones. The "right time" is determined by collective readiness, not by a clock.

Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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traveler or a youth hears the gongs of Kalinga during a celebration, they immediately become cultural learners, even without prior preparation.

Scholars stress that cultural literacy is deepened when learning is experiential and timely. According to Nussbaum (2002), cultural encounters become meaningful when people are emotionally prepared to engage, rather than when they are mechanically scheduled. Gee (2004) also argues that literacy is not static but social it happens in "situated contexts," when participants feel the readiness to engage in dialogue. Thus, cultural literacy thrives "whenever it starts," because culture flows through lived experiences, not strict programs.

space where culture becomes real and lived, rather than abstract.

The same is true with the Visual Artist Group of Quirino (IMAQ). Their artworks do not appear according to fixed academic calendars, but in moments of inspiration and collaboration. Cultural education therefore must be flexible, allowing teachers to capture the "right time" when students are curious, motivated, and emotionally engaged. As Sawyer (2006) explained in his research on creativity in education, authentic learning occurs in "emergent moments," when teachers and learners co-construct knowledge through dialogue and collaboration. Similarly, Ladson-Billings (2009) emphasized that culturally relevant education requires responsiveness to the rhythms of learners' lives, valuing the timing of their expressions and insights.

This principle helps educators recognize that some of the richest cultural

students that culture is not just content to be studied it is lived experience that happens in its own time. Gay (2010) underscores that culture-based teaching must honor indigenous and local timeframes to avoid treating traditions as static exhibits. Meanwhile, Bishop et al. (2003) argue that culturally responsive education in indigenous contexts requires respecting the "when" of cultural practices, since communities set their own pace for teaching, gathering, and celebrating.

By applying this OST principle, culture-based education avoids rigid deadlines and instead integrates the natural flow of culture. Students are invited to see that "whenever it starts" is already the right moment to learn—whether through food, art, music, or celebrations. In doing so, education becomes more authentic, respectful, and rooted in community life.

Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

		learning cannot be forced it begins when students feel the spark, when the community feels the readiness, and when dialogue flows naturally.	
"When it is over, it is over."	"When it is over, it is over." Principle in Open space Technology (OST) emphasizes the importance of recognizing when a discussion, activity, or processed has reached its natural conclusion. In the context of cultural literacy this principle can be applied in the following ways: • RECOGNIZING THE ENDPOINT: In cultural literacy, the "When it is over, it is over." Principle of OST can be applied by recognizing when a particular cultural topic or theme has been fully explored and understood. • MOVING ON: Once the endpoint is reached, participants can move on to the next topic or theme, allowing for a deeper and more comprehensive understanding of cultural literacy. • COMPLETING THE LEARNING CYCLE: • It can be applied by recognizing when participants have	In the context of cultural education, this principle can be applied in the following ways: 1. MASTERING CULTURAL SKILLS. This is an essential aspect of cultural education, enabling individuals to effectively interact and communicate with people from diverse cultural people from diverse cultural background. These are some of the cultural skills one must master: A. COMMUNICATION SKILLS It includes Language proficiency, non-verbal communication. B. CULTURAL KNOWLEDGE. This includes the following: • Cultural Norms & values, cultural history,	The principle of OST, "When it is over, it is over." can be applied in Culture based education in many ways. These are: • RESPECTING CULTURAL BOUNDARIES . This includes a.) knowing when to stop, this explains the recognition of a cultural topic or theme has been fully explored and shared, and knowing when to stop discussing or exploring it further. b) Avoiding cultural appropriation, this is being mindful of cultural boundaries and avoiding cultural appropriation by not pushing for more information or

Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

	gained sufficient understanding of a particular cultural concept or issue. • AVOIDING UNNECESSARY REPETITION: By acknowledging when a topic is complete, participants can avoid unnecessary repetition and ensure that their time is used efficiently. The use of the said principle help to ensure the achievement following: 1. Efficient and effective use of time. 2. Respect for cultural boundaries. 3. Deeper Learning. By applying the principle educators can promote a more effective and respectful approach to cultural literacy.	cultural symbols and artifacts. C. INTRAPERSONAL SKILLS: • Building relationships with people from diverse cultural backgrounds, conflict resolution-mastering conflict and resolution skills to navigate cultural differences and misunderstanding and lastly empathy and understanding. C. CULTURAL COMPETENCE. This is rounded on self-awareness, cultural humility and adaptability. 2. PROMOTING DEPTH OVER BREADTH. This helps educators prioritize depth over breadth ensuring that students develop a nuanced understanding of cultural concept and practices. 4. ENCOURAGING CRITICAL	sharing than is willingly offered. • COMPLETING THE LEARNING CYCLE. a.) Mastering cultural skills. Providing opportunities for the students to apply and practice what they have learned. b.) Completing cultural projects. This allows students to complete cultural projects activities and providing feedbacks and support as needed. • FOSTERING CULTURAL UNDERSTANDING. a.) Sensitivity to cultural differences. This teaches students to recognize and respect cultural differences and being sensitive to the needs & perspectives of students from diverse cultural backgrounds. b.) Avoiding cultural insensitivity. This gives students awareness to norms, values & practices and adapting teaching methods and materials accordingly.
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Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

		THINKING. This allows students to explore cultural topics in depths where critical thinking analysis is applied rather than superficial coverage of multiple topics. End result of applying this principle are improved learning outcomes, increased student engagement and efficient use of time.	• PROMOTING CULTURAL UNDERSTANDING. - a.) Deepening cultural knowledge. This provides opportunity for students to deepen their cultural knowledge and understanding & explore cultural topics and themes in a meaningful way. - b.) Encouraging Cultural Exchange. This encourages cultural exchange and dialogue among students from different cultural backgrounds and providing opportunities for them to share their cultural experience and perspectives.
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Module 3 OPEN SPACE TECHNOLOGIES

TOPICS THAT ARE BEING SHARED VIA OST

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4 Guiding Principles of OST (Open Space Technology)

OST Principle	Cultural Literacy	Cultural Education	Culture-Based Education
1. Whoever comes is the right people	Acknowledges the importance of every student's voice in conversations about topics like globalization, climate change, and human rights.	By providing equal opportunities to express opinions on social and cultural issues, fosters promote inclusivity.	Respects a variety of cultural knowledge, including indigenous perspectives, when addressing modern issues.
2. Whatever happens is the only thing that could have	Raise awareness of how cultural and societal contexts are reflected in conversations.	Encourages students to value cultural exchange results, even if they don't match expectations.	Addresses AP issues like poverty or peace education by drawing on personal experience and culturally based solutions.
3. Whenever it starts is the right time	Encourages students to engage impulsively and become aware of cultural issues when they're ready	Promotes adaptable education where cultural exchange happens organically.	Relates customs and cultural reactions to current concerns, such as disaster readiness.
4. When it's over, it's over	Teachers respect the organic flow of discussions about social and cultural issues.	Ensuring that the time spent talking about the cultural aspects of AP issues is productive.	Promotes discussion closure while putting lessons learned into practice through real-world cultural action.

CULED 204

MODULE 4

Appreciative **INQUIRIES** *using* **SOAR**



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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

Module **4**

Appreciative **INQUIRY**

**CULTURAL ICON THAT
WOULD BEST DEFINE THE
CULTURE OF A PLACE**

**4-D CYCLE THAT
HIGHLIGHTS THE
CULTURAL LITERACY AND
CULTURAL EDUCATION OF
THE COMMUNITY'S
CULTURAL ICON**



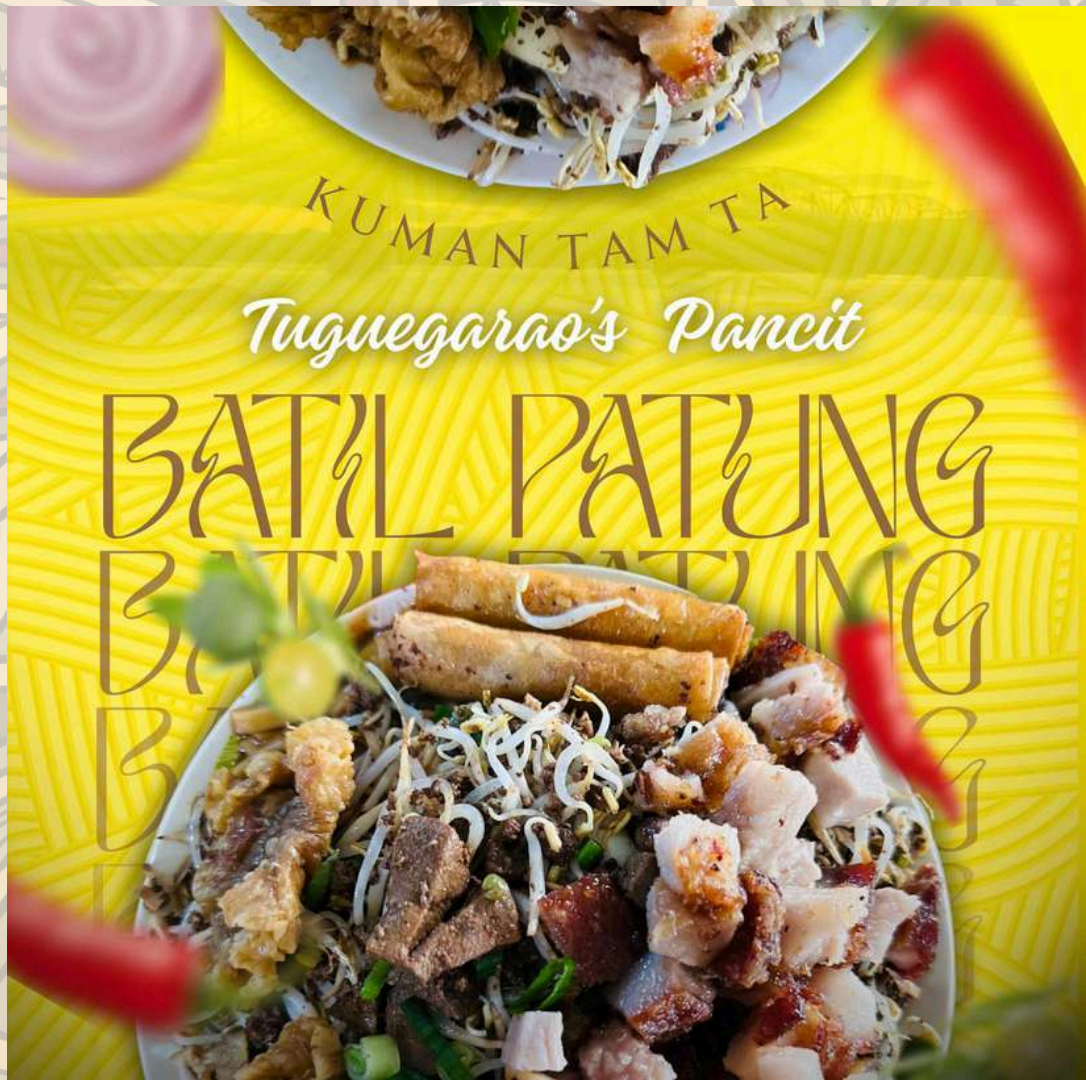
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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

Module 4 APPRECIATIVE INQUIRIES

CULTURAL ICON



~ GROUP 1

Module 4

APPRECIATIVE INQUIRIES

4-D CYCLE

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ALLAN DAVE CASTRO, BRIX ISRAEL
Course Number: CULED204
Professor: DR. RANDY NOBLEZA

GROUP ACTIVITY 4D CYCLE



Module 4 APPRECIATIVE INQUIRIES

CULTURAL ICON



~ GROUP 2

Module 4

APPRECIATIVE INQUIRIES

4-D CYCLE

Graduate Diploma in Cultural Education- Level II

Isabela State University | National Commission for Culture and the Arts
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Course Number:

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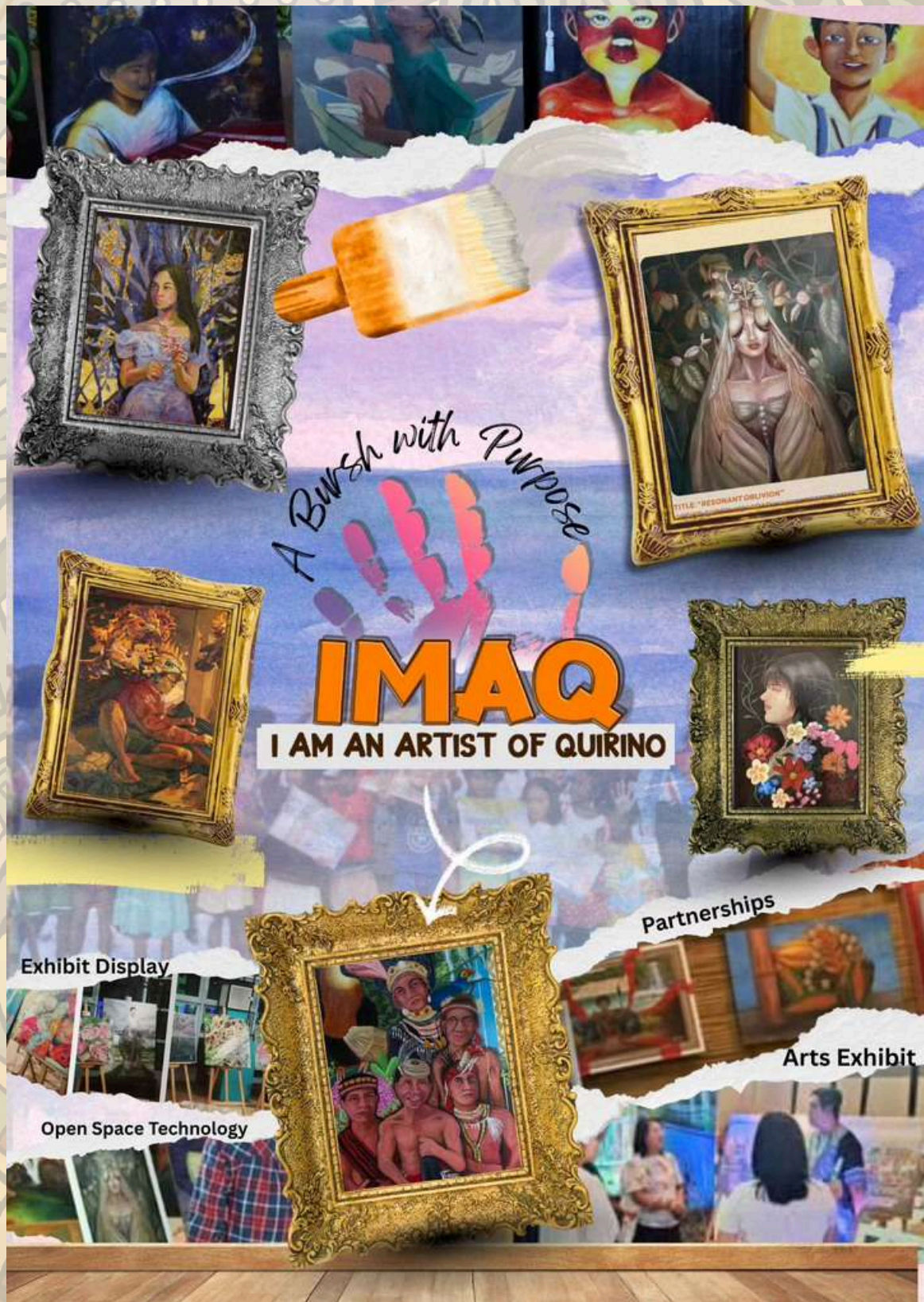
Professor:

Randy Nobleza



MODULE 4 APPRECIATIVE INQUIRIES

CULTURAL ICON



~ GROUP 3

Module 4

APPRECIATIVE INQUIRIES

4-D CYCLE

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CULED 204

Professor:

DR. RANDY NOBLEZA



The 4-D Cycle: Discover, Dream, Design, Deliver

We will use the Appreciative Inquiry's 4-D Cycle to guide the IMAQ group toward a stronger, more sustainable future. This method, a powerful tool for community development, will allow the group to build on its existing strengths rather than focusing solely on its weaknesses.

Discover: The group will reflect on its unique strengths, significant achievements, and the values that have made it successful so far. They'll celebrate their history and the achievements of their members, like Gacayan and Malto, to build a sense of pride and legacy.

Dream: In this phase, members will collectively envision their ideal future. They will articulate bold aspirations, such as creating a signature artistic style for Quirino, launching a major public art project, or establishing a local art festival.

Design: The group will translate these dreams into a concrete plan of action. This involves outlining new projects, creating a visual identity for the group, and forming committees to manage specific tasks.

Deliver: The final phase is about implementation. The group will execute the planned projects—whether it's a new exhibition, a public art piece, or an art festival—to bring their shared vision to life.

Module 4 APPRECIATIVE INQUIRIES

CULTURAL ICON

SUPIG



*“The
traditional Ilocano
delicacy.”*

~BY GROUP 4

Module 4 APPRECIATIVE INQUIRIES

THE 4-D CYCLE THAT HIGHLIGHTS THE CULTURAL LITERACY AND CULTURAL EDUCATION OF "TUPIG" IN ISABELA

Graduate Diploma in Cultural Education- Level II
Isabela State University | National Commission for Culture and the Arts
Philippine Cultural Education Program



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Name:

Course Number:

Professor:

SANTIAGO GROUP

CULED 204

RANDY T. NOBLEZA, Ph.D.

Group Activity

Find someone within the class that belongs to the same area as yours. Apply the 4-D Cycle to highlight the cultural literacy and cultural education of your group's chosen cultural icon.

GROUP MEMBERS:

Carmelita L. Pantaleon

Janette V. Haduca

Michael R. Ponce

Richard A. Simon

Josephine B. Simon

Darel Joy A. Simon

DISCOVER

Tupig, a traditional delicacy made of glutinous rice, coconut, and sugar wrapped in banana leaves, is appreciated for its distinct smoky-sweet flavor and cultural significance. It reflects the ingenuity of the locals in using native ingredients. Through cultural literacy, students and communities learn about its historical role in gatherings, fiestas, and family traditions.

DELIVER

Tupig becomes a living cultural heritage integrated into both education and community activities. By embedding it in festivals, curriculum, and tourism promotions, future generations can sustain its legacy. Students develop cultural literacy by appreciating the meaning behind traditional practices and cultural education by experiencing them firsthand.

TUPIG in ISABELA

DREAM

The community envisions Tupig as not just a food but as a symbol of Isabela's heritage. It can be integrated into cultural education by teaching students the traditional way of preparing it, its significance in local celebrations, and its contribution to identity formation. Dreaming includes making Tupig a cultural ambassador of Isabela to wider audiences.

DESIGN

Schools and cultural groups can design programs where students actively participate in cooking demonstrations, heritage fairs, and storytelling about Tupig's role in the local culture. It can be included in Araling Panlipunan or Edukasyon sa Pagpapakatao as a medium to teach values such as cooperation, respect for traditions, and resourcefulness.

CULED 204

Module 5

INPUT *to* IMPACT



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PHILIPPINE CULTURAL EDUCATION PROGRAM



**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

INPUT *to* IMPACTS

PARTICIPANTS OWN
CULTURAL EDUCATION
ADVOCACY BY PUTTING
THE KNOWLEDGE OR
INFORMATION SOURCE,
ALONG WITH CULTURE
BEARERS, FRONT AND
CENTER OF ISSUES AND
CULTURAL EDUCATION.



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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

Module 5

INPUT TO IMPACT

CULTURAL ADVOCACY

Graduate Diploma in Cultural Education- Level II
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Philippine Cultural Education Program



Name: **ELISEO PENA, ALLAN DAVE CASTRO JAYLORD PASCUA, RUTH PAMITTANBRIX MARELL C. ISRAEL**
Course Number: **CULED204**
Professor: **DR. RANDY NOBLEZA**

MODULE 5

	<u>Anotated bibliography</u>	<u>Problem/objective tree</u>	<u>OST Insight</u>	<u>SOAR 4d</u>
Classroom	Cultural Identity and Development” in Suri Sining: The Art Studies Anthology. De Leon, Felipe, Jr. Reuben Canete, ed. The Art Studies Foundation, 2011. Culture is central to curriculum, pedagogy, and identity formation; arts-based and culture-based education promote inclusive development and critical citizenship.	- Weak integration into cultural education - Limited cultural literacy	Integrating Indigenous knowledge and IP practices into the curriculum Systematically embeds indigenous knowledge into the curriculum, connecting classroom learning with authentic community practices.	Promotes cultural literacy by understanding history, etymology (<u>batil</u> + <u>patong</u>), and traditions tied to the dish and educators can highlight <u>pansit</u> as a lens to study food heritage, local history, and



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	Culture-based pedagogy; bilingual/multilingual arts education; assessment of aesthetic and cultural learning.			
School	Focus on indigenous knowledge inclusion in cultural education aligned with national laws (Joseph "Sonny" Cristobal). - Development of the Philippine Cultural Education Plan (PCEP) aligned with national laws including Republic Act 10066 (National Cultural Heritage Act). - Emphasis on cultural literacy, empowerment, and inclusion of indigenous knowledge in curriculum	Weak sense of local pride and cultural connection among youth.	Community memory & social identity — oral histories, generational narratives It focuses on building identity and citizenship through understanding and valuing one's cultural background.	Ensures cultural education by integrating <u>pansit</u> into learning materials. Designs spaces where intergenerational knowledge transfer (elders to youth) thrives.

Module 5

INPUT TO IMPACT

CULTURAL ADVOCACY

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Philippine Cultural Education Program



	across formal, non-formal, and informal learning. • Strategies to support teachers, artists, cultural workers, and local officials fostering cultural education amid pandemic constraints.			
District/division	The concept of culture, its shifting meanings, and its relationship with politics, history, and identity in a globalizing world Eagleton, Terry. <i>The Idea of Culture</i>. Oxford: Blackwell, 2000. Culture is central to contextualized, culture-based, and inclusive pedagogy.	Decline of local businesses due to competition and rising costs.	Types of Social Institutions in Understanding, Culture, Society and Politics (Education) Culturally responsive teaching and contextualized curriculum are explored through open dialogues and shared storytelling allowing participants to	We should focus on <u>preserving</u> its authenticity as a signature noodle dish of Tuguegarao. Schools, LGU and other Organizations may Include <u>Pancit Batil Patung</u> in Food Expos. and Travel Festivals

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	Embedding local histories, languages, and identities within global competencies. • Example: Designing lesson plans that connect Philippine history and cultural heritage with global citizenship.		bring forth their unique cultural perspectives and learning needs	
Province/region	De Leon, Felipe, Jr. Reuben Canete, ed. <i>The Art Studies Foundation</i>, 2011. - Culture and identity as questions of meaning, value, ethics, and justice — how art expresses what a people regard as good, beautiful, and worth preserving. - Emphasizes the moral value of preserving cultural forms.	Missed opportunities for tourism and cultural heritage recognition.	Types of Social Institutions in Understanding, Culture, Society and Politics (Education) Culturally responsive teaching and contextualized curriculum are explored through open dialogues and shared	Fosters cultural imagination among students and locals: envisioning food as both sustenance and heritage. Dreaming embeds <u>pansit</u> into curriculum, tourism, and identity building.

Module 5 INPUT TO IMPACT

CULTURAL ADVOCACY

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	Highlighting Aesthetic nationalism; ethics of cultural appropriation in contemporary art; philosophical aesthetics of indigenous performance.		storytelling allowing participants to bring forth their unique cultural perspectives and learning needs	
Local/global community	What makes Philippine art uniquely Filipino Leonidas V. Benesa - Investigates values, aesthetics, and epistemologies that underlie notions of the "Filipino" in art — e.g., ideas of beauty, moral worth, community vs. individual expression, and decolonial ethics. - Emphasizes What ethical or aesthetic	Increased tourism and cultural economy.	State, Nation, and Globalization Learners recognize cultural narratives of Filipino identity within global and local encounters.	Delivers practical cultural education: learning outside classrooms through food, tourism, and lived experience. Strengthens cultural literacy by making Batil Patung a recognized Filipino heritage cuisine both locally and globally

SUC
LEVEL IV



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	principles mark Filipino creativity? How do universalist aesthetic claims clash with local aesthetics? Kapwa and aesthetics; barangay aesthetics vs. cosmopolitan art worlds; philosophical critique of "authenticity."			
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-GROUP 1

SUC
LEVEL IV



Module 5 INPUT TO IMPACT

CULTURAL ADVOCACY

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Name: **SANTIAGO GROUP**
Course Number: **CULED 204**
Professor: **RANDY T. NOBLEZA, Ph.D.**

Group Activity

The class will integrate the group output based on previous modules: annotated bibliography, problem/objective tree, OST insights and SOAR dream, discover, design and deliver for a focused, coherent and comprehensive advocacy campaign on cultural education.

	Annotated Bibliography	Problem/ Objective Tree	OST insights	SOAR 4D
Classroom	Advocacy: “Revitalizing Indigenous Knowledge for Sustainable Culture” Nolasco (2019) discusses how Philippine oral traditions—such as folktales, chants, riddles, and lullabies—are being neglected in formal education. The study highlights the need for curriculum integration and storytelling as literacy-building and identity-strengthening tools, making it directly relevant to classroom advocacy. <i>Reference: Nolasco, R. M. (2019). Preserving oral traditions in Philippine classrooms. Philippine Journal of Cultural Studies, 15(2), 45–60.</i>	The problem in classrooms is the limited exposure of learners to indigenous oral traditions and crafts, often overlooked in textbooks and formal lessons. The objective is to integrate Bayao, chants, folktales, and weaving into lessons to strengthen literacy, creativity, and cultural identity.	OST allows teachers and students to co-create ways of bringing culture into learning, such as storytelling circles, cultural corners, or art activities. This participatory process ensures that learners feel ownership over cultural preservation.	Dream: Culture-rich classrooms. Discover: Students’ curiosity about heritage. Design: Lesson plans with storytelling and craft integration. Deliver: Cultural storytelling days, classroom exhibits, and heritage-based projects.
School	Guillermo (2020) emphasizes the importance of folk dances and traditional songs in shaping students’ identity and fostering cultural pride.	The school faces the problem of weak integration of cultural performing arts, usually	OST provides a platform for students, teachers, and elders to brainstorm cultural	Dream: Schools known for cultural vitality. Discover: Students’

Module 5 INPUT TO IMPACT

CULTURAL ADVOCACY

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	The study recommends cultural clubs, workshops, and festivals in schools as sustainable ways of preserving performing arts. <i>Reference: Guillermo, R. A. (2020). Revitalizing Philippine folk dances in schools: A cultural education approach. Asian Journal of Arts & Education, 12(1), 89–105.</i>	showcased only during special events. The objective is to institutionalize heritage festivals, cultural weeks, and continuous cultural clubs to make culture part of school life.	programs. Their ideas ensure authentic integration of performances into school festivals.	artistic talents and community elders' knowledge. <i>Design:</i> Cultural clubs, exhibits, heritage weeks. <i>Deliver:</i> Annual cultural festivals, workshops, and sustained heritage activities.
District/Division	Alvarez (2021) explains the cultural significance of fiestas and rituals, warning of commercialization and unsustainable practices. The article suggests community-based, eco-friendly celebrations that reflect authentic cultural values, making it relevant to district-wide advocacy. <i>Reference: Alvarez, J. C. (2021). Sustaining cultural practices in local communities: The case of communal feasts. Philippine Sociological Review, 69(3), 233–250.</i>	The division struggles with cultural dilution and unsustainable practices in celebrations (e.g., plastic waste in fiestas). The objective is to revive eco-friendly practices and highlight authentic cultural values in district-wide events.	OST enables interschool sharing of cultural practices, making eco-friendly celebrations a collaborative initiative at the district level.	<i>Dream:</i> Division-wide eco-cultural festivals. <i>Discover:</i> Schools' fiesta traditions. <i>Design:</i> Guidelines for sustainable and authentic celebrations. <i>Deliver:</i> Policy adoption and interschool eco-cultural activities.
Province/Region	Prill-Brett (2018) documents the ecological wisdom of indigenous farming cycles, herbal medicine, and sacred sites in Northern Philippines. The study demonstrates how such knowledge supports environmental	The province faces the threat of losing sacred sites and ecological traditions due to modernization and environmental degradation. The	OST brings together IP leaders, LGUs, and educators to discuss ways of embedding traditional ecological wisdom into	<i>Dream:</i> Provinces leading in culture-based climate adaptation. <i>Discover:</i> Ecological knowledge of elders and

Module 5

INPUT TO IMPACT

CULTURAL ADVOCACY

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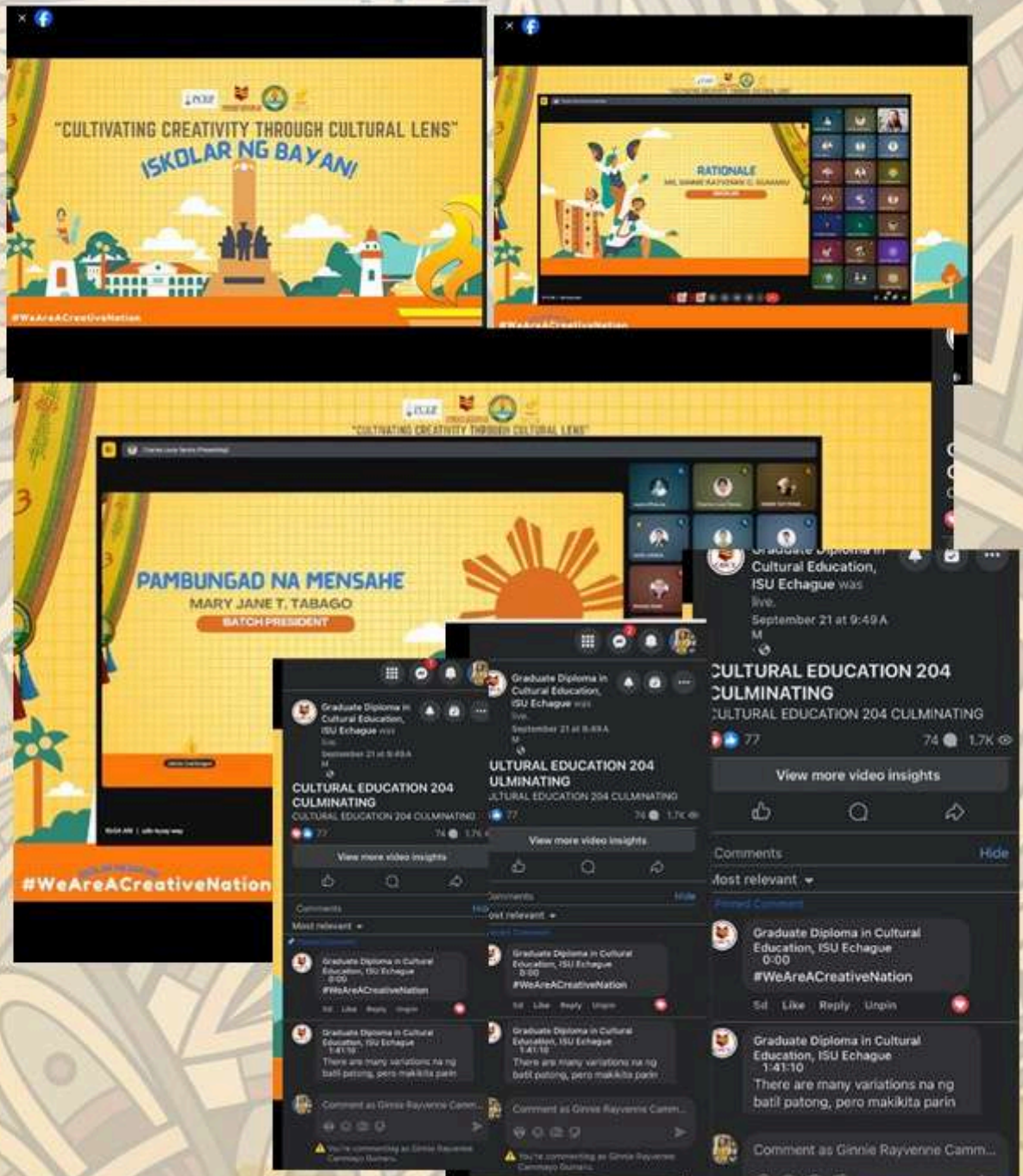
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	sustainability and climate adaptation, aligning with regional cultural and ecological advocacy. <i>Reference: Prill-Brett, J. (2018). Indigenous ecological knowledge in Northern Philippines. Mountain Research and Development, 38(4), 310–320.</i>	objective is to integrate indigenous ecological practices into regional education, climate programs, and policy.	governance and education.	farmers. Design: Eco-cultural education programs, watershed protection campaigns. Deliver: Regional curriculum integration, environmental policies, and cultural-ecological forums.
Local/Global Community	Flores (2022) explores weaving, basketry, and bamboo crafts in Northern Luzon, framing them as both cultural heritage and sustainable livelihood. The study stresses the importance of youth apprenticeship, digital promotion, and global recognition for crafts. <i>Reference: Flores, P. T. (2022). The weaving traditions of Northern Luzon: Heritage and livelihood in the modern world. International Journal of Intangible Heritage, 17, 95–110.</i>	Artisans, women's weaving groups, craftsmenThe problem is the risk of extinction of traditional crafts due to industrial substitutes and declining youth interest. The objective is to promote crafts as both heritage and livelihood, connecting them to markets and global platforms.	OST allows artisans, students, and advocates to discuss innovations, marketing strategies, and cultural authenticity for crafts in the global stage.	Dream: Indigenous crafts as global cultural brands. Discover: Talents of artisans and youth apprentices. Design: Livelihood training, online marketing, global exhibits. Deliver: School-based craft centers, community fairs, and digital platforms to promote crafts worldwide.

-GROUP 4

CULED 204

DOCUMENTATION



PRELIMINARIES



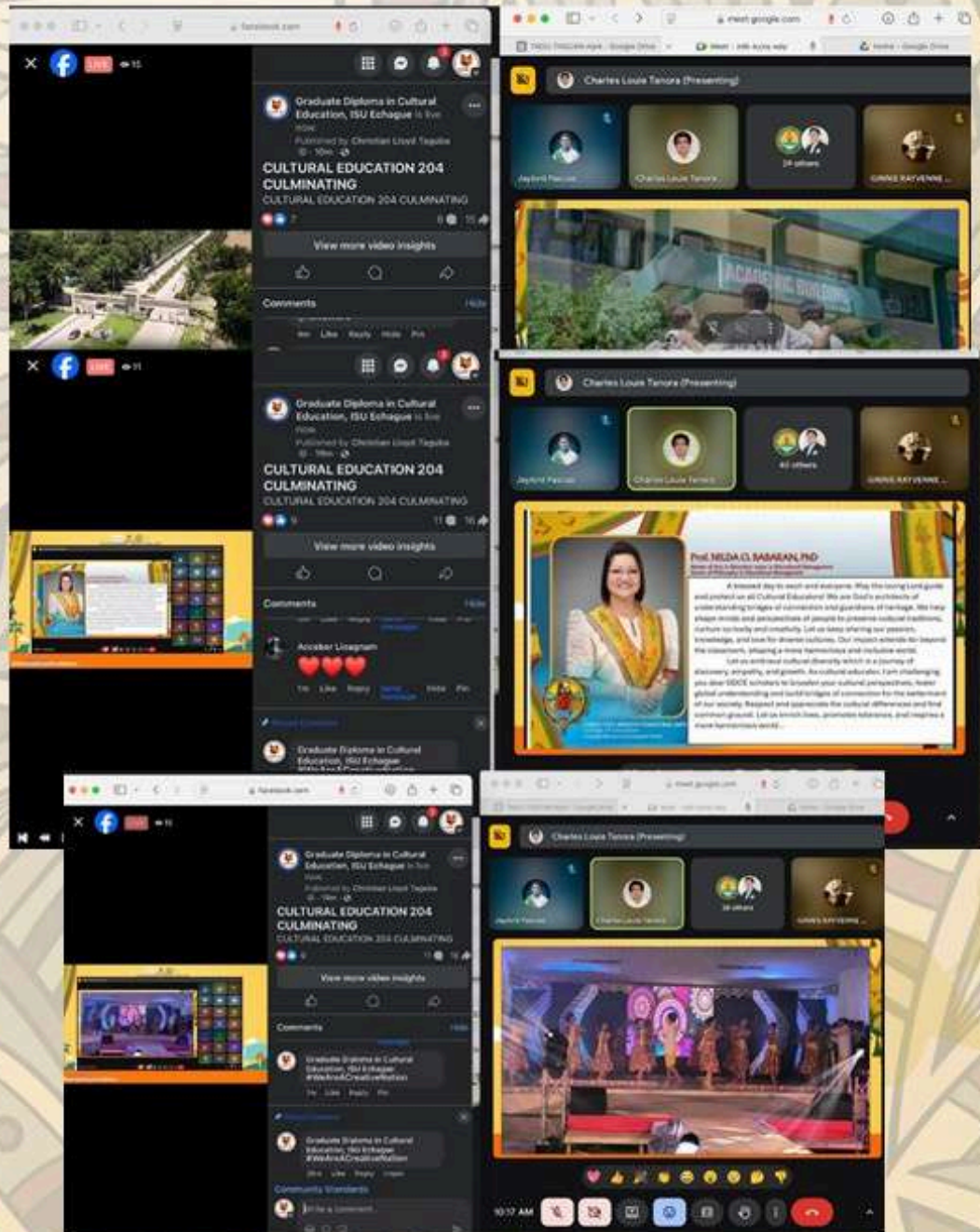
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DOCUMENTATION



PRELIMINARIES



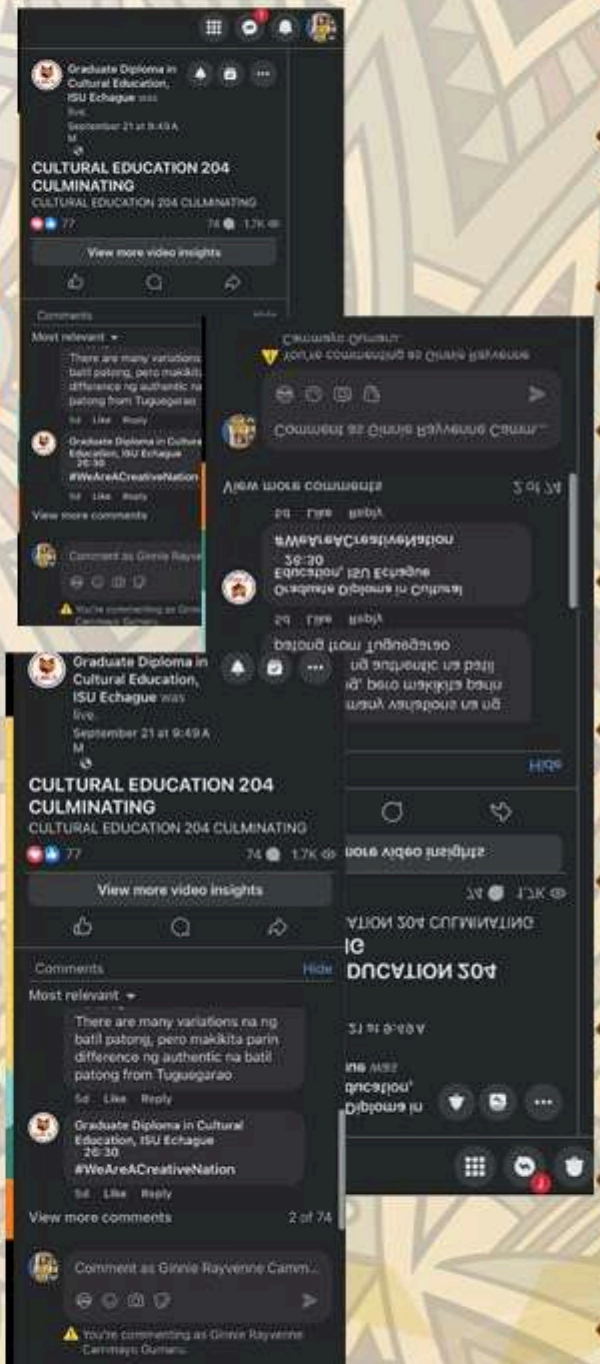
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CULED 204

DOCUMENTATION



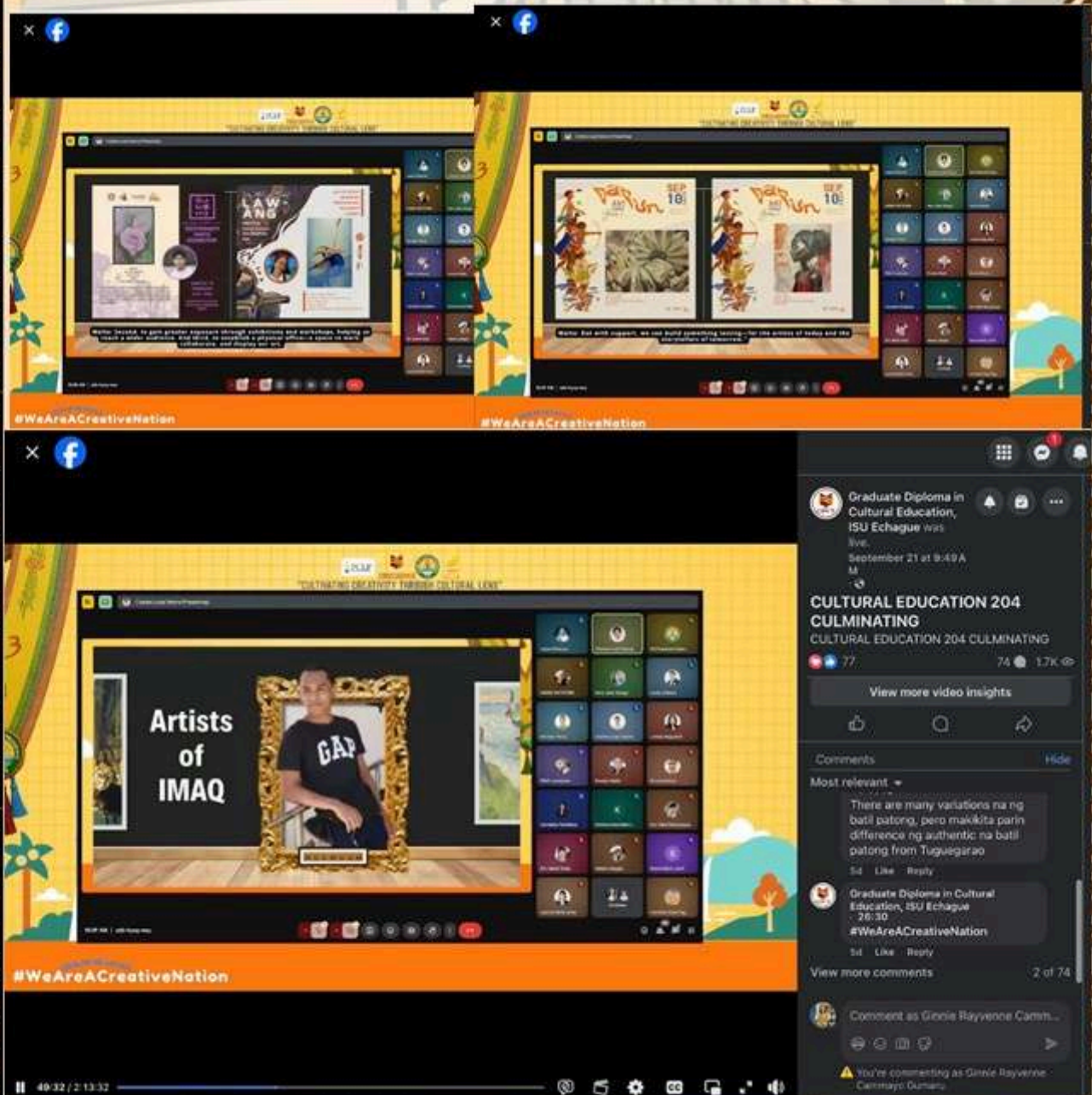
CAGAYAN GROUP



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DOCUMENTATION



QUIRINO GROUP



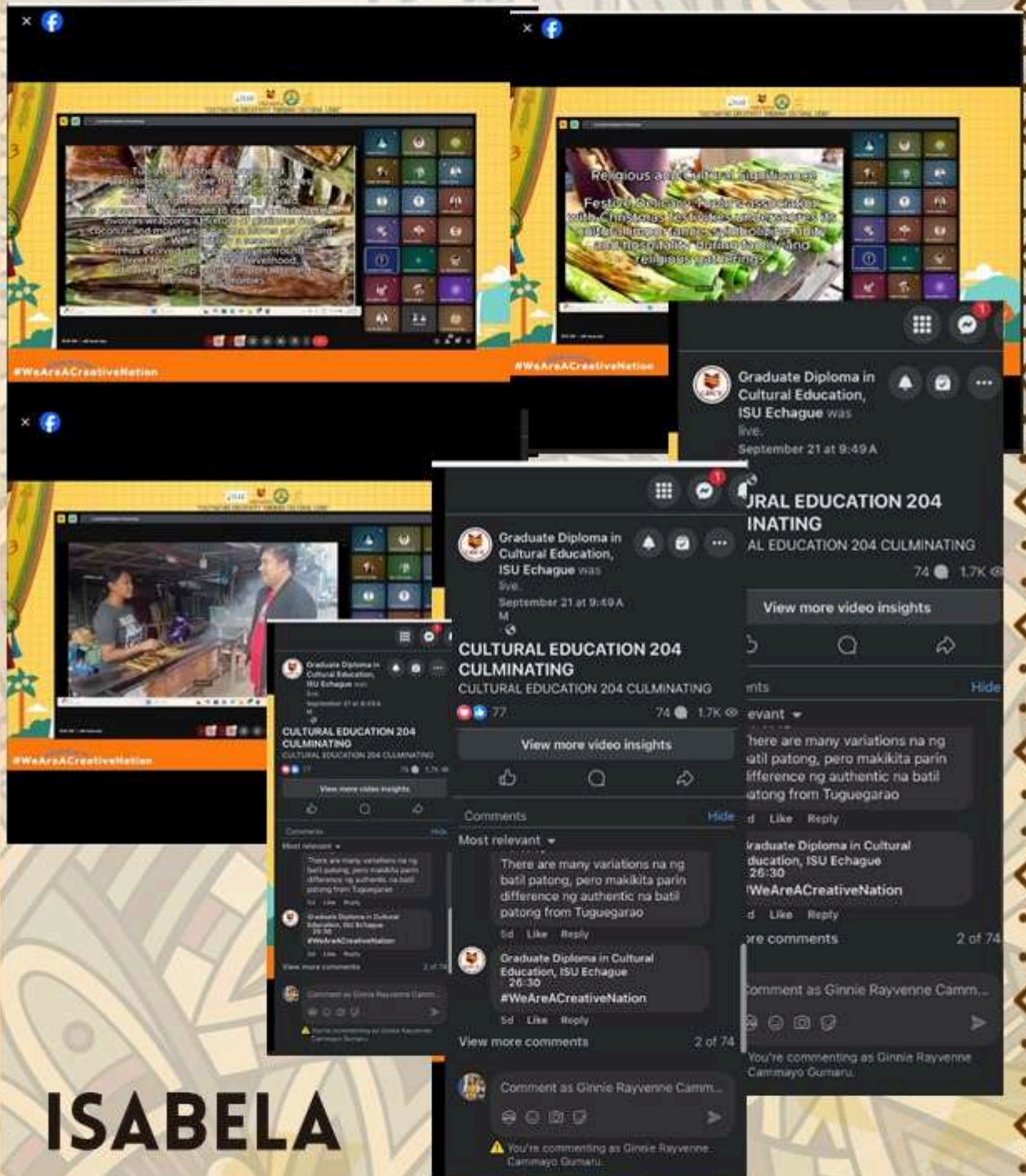
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DOCUMENTATION



ISABELA GROUP



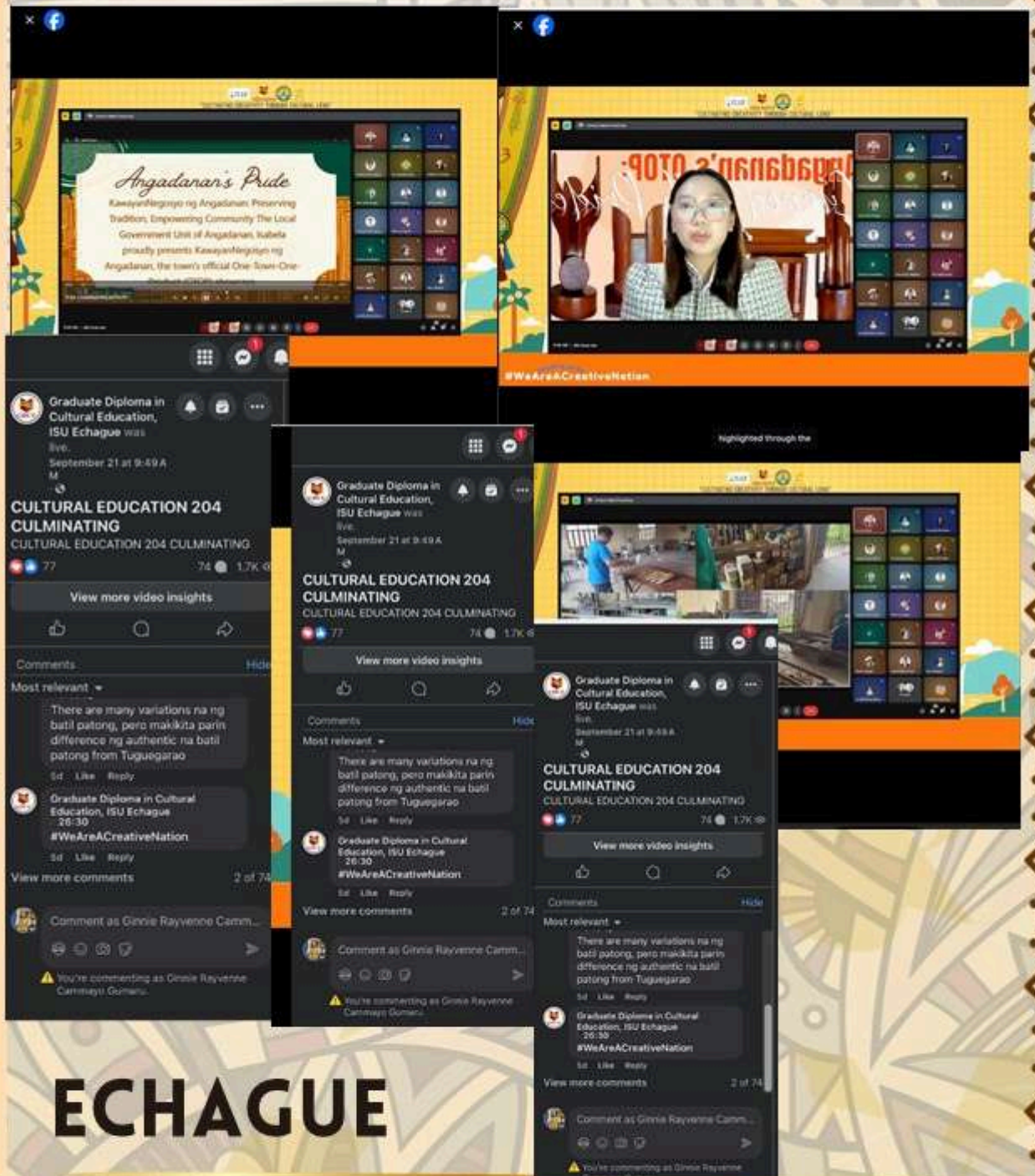
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CULTURAL EDUCATION

CULED 2024

DOCUMENTATION



ECHAGUE GROUP



GRADUATE DIPLOMA IN
CULTURAL EDUCATION

CULED 2024

DOCUMENTATION



OPEN FORUM AND CLOSING



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GRADUATE DIPLOMA IN
CULTURAL EDUCATION

CULED 204

NARRATIVE *Report*



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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

CULED 204

NARRATIVE *Report*

The culminating activity on **Issues in Cultural Education (CulEd 204)** was successfully conducted online on September 21, 2025. The activity served as the final output of the series of discussions, lectures, and collaborative learning sessions held throughout the duration of the course.

The activity aimed to provide a venue for learners, scholars and viewers to synthesize their insights and reflections on the various issues affecting cultural education, such as the preservation of indigenous traditions, challenges of globalization, integration of cultural heritage in the curriculum, and the role of technology in promoting cultural awareness.



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NARRATIVE REPORT

It also sought to highlight the importance of cultural education in shaping identity, strengthening values, and fostering inclusivity.

The program started with an opening message from Ma'am Mary Jane T. Tabago, batch president, emphasizing the relevance of cultural education in the 21st century.

This was followed by an inspirational message from Dr. Nilda O. Babara, ISU-EC GDCE Director. While Ms. Ginnie Rayven C. Gumaru, GDCE Scholar presented the rationale. An intermission number from Maria Clara Folkdance followed after.

Scholars showcased their outputs through multimedia presentations, reports, and creative performances advocating their chosen cultural icon.

NARRATIVE REPORT



Each presentation highlighted not only the problems encountered in cultural education but also innovative solutions and recommendations for sustaining cultural awareness and appreciation.

The interaction among participants was made possible through the online platform's chat and open forum features. Despite the limitations of a virtual setup, active participation was evident, as scholars and facilitators engaged in meaningful discussions, raised clarifications, and shared personal experiences related to cultural identity and education.

The culminating activity concluded with a synthesis and inspirational message by Dr. Randy Nobleza, Faculty CulEd 204, who commended the scholars' efforts and encouraged them to continue becoming advocates of cultural preservation and education in their respective communities.

NARRATIVE REPORT

Overall, the activity was deemed successful as it achieved its objectives of fostering critical understanding, collaboration, and advocacy among participants. The online modality, while posing challenges such as internet connectivity and limited face-to-face interaction, proved effective in providing a flexible and inclusive platform for learning.

This culminating activity not only marked the completion of the program but also reaffirmed the role of cultural education as a vital tool in nation-building and global understanding.

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ANNEXES



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**GRADUATE DIPLOMA IN
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Republic of the Philippines
Region II
Isabela State University
Echegaray Campus
Proclamation

CERTIFICATE OF RECOGNITION

to

for attending the Culminating Activity of GDCP Isabela State University Scholars with
the theme "Cultivating Creativity through Cultural Lens".

Given this 21st day of September 2023.


DR. RANDY NOBLESCA
CULED 204 Faculty



Republic of the Philippines
Region II
Isabela State University
Echegaray Campus
Proclamation

CERTIFICATE OF APPRECIATION

to

for the efforts and time rendered as **RESOURCE SPEAKER** during the Culminating
Activity of GDCP Isabela State University Scholars with the theme "Cultivating
Creativity through Cultural Lens".

Given this 21st day of September 2023.


DR. RANDY NOBLESCA
CULED 204 Faculty



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**GRADUATE DIPLOMA IN
CULTURAL EDUCATION**

Graduate Diploma in Cultural Education **LEVEL II SCHOLARS**



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